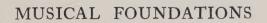




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MUSICAL FOUNDATIONS

A Record of Musical Work in Schools and Training Colleges, and a Comprehensive Guide for Teachers of School Music By JOHN E. BORLAND



OXFORD UNIVERSITY PRESS LONDON: HUMPHREY MILFORD First Impression, 1927

PREFACE

This book makes no pretence to be either a text-book or an exhaustive treatise. Nor does the author set out to dogmatise upon any part of the wide subject. It is, in fact, a record of a quarter of a century's actual work and observation in schools and colleges of all descriptions, and experience of many books which have seen the light during that period. Where statements appear to be rather emphatic it only means that the author has found the need for firm speaking on certain matters in connection with which he feels convinced that heresies have tended to creep in and that foundations which seemed to have been surely laid have been in danger of destruction.

Readers who have been interested in this subject for some years past will possibly recognise whole sentences and sections which have been used by the author in serial publications * and in courses of lectures. Many illustrations may appear in this light also. In addition, some of the material has had the honour of being used by other writers. This was inevitable, and in some cases unconscious. In other cases there has been intentional quotation of opinions and illustrations which had proved their value in the course of twenty years.

The author has held the post of Musical Adviser and Inspector

^{*} Including Musical News, School Music Review, Musical Times, The School Mistress, Musical Herald, etc.

Preface

to the Education Committee of the London County Council since 1909, and is still (1927) acting in an advisory capacity to them, although he is now engaged largely in other work. Nothing in these pages, however, can claim to speak with the authority of the London County Council, which body is blameless with respect to any faults and failings the book may contain.

J. E. B.

London, 1927.

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MUSICAL FOUNDATIONS

CHAPTER I

A GENERAL SURVEY

"Learning music" meant at one time, and still means in some places, learning how to strike certain (or uncertain) keys on the pianoforte in accordance with the promptings of quaint signs on the music sheet, or in response to the memory of earlier efforts in the same direction. "I am going to give up music and learn the violin," meant transferring forty minutes of weekly purgatory from a teacher of the pianoforte to a professor of the violin. But the foundations of musical education should be laid in the school class, with the singing voice as the practical medium. The child's voice is the God-provided instrument whose use should precede that of all other instruments, and the work of an efficient singing class should lay the foundation for every type of musical activity that a child's later environment may offer.

OLD AND NEW VIEWS

Old and new views of school music have changed and alternated owing to the difficulty of surveying many fields at once in due proportion. At one time or in one place the ideal in school music has been recreation; at another, physical benefit; at another, ear training for detail of musical manifestations—the rise and fall of sounds, the combination of sounds in harmony, the rhythmic groupings; at another, the cultivation of the listening ear for the

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broader meaning of the sound-language; at another, beauty of voice; at another, power to read written signs of sound. And so forth. These things are not mutually exclusive, but mutually helpful if the training is begun early and continued steadily throughout the school life; and the beginnings of all these things come within the scope of the school singing class.

THE FOUNDATION

As a bed-rock foundation of musical education we must place the training of the ear. Without this, all the superstructure must be shaky and incomplete, yet it is but a few years since professional musicians began to take ear-training in hand seriously. Every child should have the opportunity to enjoy music, and to enjoy it with understanding, not necessarily with the object of becoming a public performer, but as a part of a well-balanced education for living; universal ear-training is the first essential for this, and is the right of every individual pupil in every school. We cannot build up a musical nation through that small body of persons who "learn music" in the old sense of the term. We ought to teach the fundamentals to everybody and to begin with pupils as young as possible. If this important work is done well in the junior schools the labours of those who teach and those who learn later will be halved at least. In addition, we shall cultivate such a body of intelligent listeners that our composers and players and singers may be sure of a profitable and appreciative hearing.

WEAK SPOTS

In schools of some types, in the past, system has been sadly lacking, and the inclusion of music as a subject of the curriculum at all has depended upon the chance goodwill of head teachers, while its foundations in ear-training have been ignored. Roughly speaking, the higher one went up the social ladder the less satisfactory the teaching of music seemed to become. The elementary school was the pioneer in ear-training and sight-singing many

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years before music received serious consideration in secondary schools and in the great public schools. Now these upper-grade schools are beginning to accept music at its true value—as an integral part of a liberal education. This attitude is all-important; we may care little whether a few more or a few less pupils are taught to play the piano or the violin; the vital matter is to get the musical faculty cultivated in all who possess it at all, that is to say, in about 99 per cent. of the population. The weakest spot at present is in the private preparatory school, and especially the boys' preparatory school, where ear-training is almost entirely neglected. Another weak spot is in the upper portions of the boys' secondary and public schools, where it is considered unnecessary to have any music after the voice-breaking period, or even earlieras though singing were the only possible form of school music! In the elementary schools the gravest form of weakness is a lack of co-ordination between junior and senior departments, and between class and class in the same department, whereby time is lost by the pupils, and time and labour are wasted by the teachers in unnecessary lesson preparation and overlapping, resulting in a lack of spirit in the attack upon difficulties. Happily, there are many bright examples to the contrary, where the teaching is in itself good and continuity is secured by intelligent organisation. If all the musical work in the elementary schools were as good as it is in some of the best, the musical millennium would be near.

PRACTICAL WORK

Above the bed-rock of ear-training in musical education lie the super-foundations of practical music work: voice-training in classes; sight-reading; the acquiring of instrumental technique; training in musical theory, harmony and composition; study of musical history; solo singing for those whose voices justify special treatment; appreciation of music, apart from learning to perform it. It is commonly asked how it is possible to find time in the curriculum for even the beginnings of these things. The reply is that it can be done, and is done, where proper organisation exists.

The half-hour lesson twice a week is not much, but in nine years in the junior school it adds up to 360 hours, which again advance to 540 hours if the years of secondary education are added. There is no age too young for real training of infants, and a great deal of the work with which some senior schools now struggle has already been completed in some of the best organised infants' departments. Training in rhythm is especially suitable and easy in the early years. Melody and harmony are mainly conventional and artificial, although, of course, both possess a scientific and a human basis; but they have varied in their manifestations through many centuries and in many lands. Rhythm, on the other hand, is universal—it is life itself.

THE MONTESSORI INFLUENCE

Two important recent influences from the Continent call for mention here, on account of their insistence upon rhythm as a basis of training, namely, the system of Dr. Maria Montessori for the education of young children, and the Eurhythmics of Mr. Jaques-Dalcroze. One hesitates to say a word in disparagement of Madame Montessori's work, but, frankly, her treatment of

music is disappointing in three ways:

Objection No. I.—There seems to be too much insistence upon the handling of material connected with the forms and shapes of the notation—all expensive to buy and cumbersome to house. One can hardly imagine Education Committees, even in better times than these, furnishing a few thousands of infants' departments with this musical apparatus. Universal musical training must be got, and can be got, more easily and cheaply than in this way.

Objection No. 2.—The futile and long-discredited Fixed-Do method reappears here, in which C, C sharp and C flat are all called Do, regardless of whether they are tonics or leading notes or any other degrees of the scale—and the other six alphabetical names are treated in similar manner. We do not want it in England; it simply emphasises the weak points of the staff notation

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instead of bringing out its real strength, while we possess the excellent Movable-Do method which embodies the true facts of

musical scale-relationships.

Objection No. 3.—The author of the System has apparently little vision of the powers of musical appreciation possessed by the young child, and some of the specimens offered as exercises in rhythm are really beneath consideration as contributions to a child's education. If exaggeration is suspected here, one or two examples, such as "Ancora un Bacio," "Eagle March," "Pas des Patineurs," or "Dear Little Children," should be examined. Some supplementary lists consist almost entirely of trivial extracts from Italian operas, and Beethoven appears once under "Descriptive," with "Moonlight," a purely fanciful title not suggested by Beethoven. These chapters on music in Dr. Montessori's books badly want rewriting after consultation with some of our countrymen whose knowledge of the subject is ahead of Continental standards.

THE JAQUES-DALCROZE SYSTEM

The Eurhythmics of Mr. Jaques-Dalcroze would call for several essays to do them even partial justice. But the system goes so far beyond what is necessary for children as a foundation of musical education that we can here express admiration for the contribution which his exercises have already made to the rhythmic training in a good many of our schools, without attempting a full appreciation of the higher developments of the system. The boredom of such statements as that a minim is equal to two crotchets or four quavers, and so forth, has given place to the more stimulating approach to the same facts, whereby the minim, the crotchet and the quaver are lived by children; and ultimately all kinds of rhythms which used to puzzle advanced pianoforte pupils are grasped with certainty by little ones whose sole approach to music is in the school class. Mr. Jaques-Dalcroze has taken us back to the elementals: Rhythm is innate in us, and our bodily movemensy are instruments for its expression. With hands and feet

and our whole bodies we affirm the principles embodied in those excellent rhythm names, taa, taatai, tafatefe, etc., brought from France two generations ago. With larger movements in place of the tiny ones of lips and tongue, we educate more potently the brain centres, and acquire more rapidly a sense of musical appreciation and a certainty of physical control. Mr. Dalcroze, however, like Dr. Montessori, is unfortunate in his adherence to solfaing by the Fixed-Do method. It is to be hoped that few of our trainers of the young will be misled into reverting to this obsolete nosystem. Some, alas, have already succumbed, under the glamour of their enthusiasm for an otherwise admirable new thing.

EAR- AND EYE-TRAINING ASSOCIATED

Ear-training, to be thorough, must be associated with written symbols, and so we arrive at the importance of sight-reading, not only for utility, but also as a vital element in mental training for music. Mr. Jaques-Dalcroze has done well in demanding the immediate association of his movements of limbs with the crotchets and quavers of musical notation. On the other hand, unfortunately, a recent improvement in tone and in musical taste has been held to justify some slackness in teaching sight-singing. This is a grave mistake, and is already being paid for dearly by the young adult generation. One of the foundations has not been truly laid, and the building is unsafe. Every child who is not mentally or physically deficient can learn to read from musical notation, and can thus acquire the power to enjoy music as literature is enjoyed, without necessarily hearing it played or sung, though, of course, the aural enjoyment increases the mental conception. But many teachers have failed in their duty to their charges with the excuse of "no time." They have chosen ornament without strength, and their work cannot endure. A plea is needed afresh to-day for a revival of sight-singing on the Movable-Do method as embodied in the tonic sol-fa system. Its principles are fundamental and undying. One may dislike the notation, but it serves as the surest introduction to the staff notation, and, more important, to music

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itself. The best readers of staff notation are those who, consciously or unconsciously, work on tonic sol-fa principles, and the proof is seen daily in the successes of small children, taught only in class by the "ordinary" teacher; and in the appalling failure of many vocal students in our music academies, and of professionally trained concert singers. We shall do well to be faithful to the well-tried sol-fa system, with its syllables for pitch and its time-names for rhythm. Success on these lines is certain if steady work is began early and continued late; but there must be work, and not mere lip service.

PART-SINGING

An important factor in ear-training which is much neglected is the appreciation of simultaneous sounds. An early introduction to part-singing of a simple type is desirable, and those who are outside the schools of to-day, and remember only their own early musical experiences, can hardly realise at what a tender age children can hear and reproduce simple harmonies. Official utterances have lately discouraged part-singing in schools, because much of it was badly done. The proper cure was to do it better. The argument against part-singing was just as strong against much of the unison singing. When either was raucous, voice-training and discipline were at fault, and called for replacement by better voice-training and better discipline. Part-singing is one of our foundations, and cannot be dispensed with.

DEPARTMENTALISM

A chief hindrance in laying the foundations of a musical education may be termed "departmentalism." We have the folk-song enthusiast who can see no good in sight-singing or part-music; the voice-producing enthusiast who looks at everything from the point of view of the tone-producer; the pianoforte-trained person who will try to put the clock back a long way on some matter of mere notation; the enthusiast for the "appreciation" of music

who thinks that all definite ear-training should go by the board, and that children should be given instead some washy sort of general impression of masterpieces—we might as well try to teach the appreciation of English poetry before teaching English; and lastly, we still have that Methuselah amongst us who thinks that music in schools should consist only of song-singing, and that the number of songs was limited either by Magna Charta or by the

Education Act of 1870 to five in one year.

Notwithstanding all that has just been said, we owe a great deal to the enthusiasts for their work in their own fields. The voice-trainers have nearly succeeded in turning bad tone out of the schools; the folk-song people, with infinite patience, have preserved for us a large literature from which many gems can be selected—and so forth. We can take our pick from their work and dovetail the portions which suit our purpose into an eclectic scheme of musical education, while declining to train our children exclusively on any one kind. We need voice-training up to the point of eliminating crude and harsh tones; we need car-training up to the point of enabling the pupil to gain not only general impressions, but also appreciation of detail, without which no full love of art can exist; we need training in notation to enable the pupils to continue a self-education after passing beyond our care.

A WIDE OUTLOOK

We need also to provide a wide outlook upon music as a whole. So far as vocal music is concerned, there is a large field of choice in the folk-songs and national songs, and in the melodies of the classic composers from Bach and Handel to the present day. Many of their songs are too difficult to be effective with a single untrained or semi-trained voice, but they become appropriate and fine when sung by a well-drilled class. Beyond these we have a steadily growing mass of songs and part-songs specially written for schools, and not limited, as in older days, to the pointless words and foolish music which used to be thought desirable for the young child. We now have fine provision made for us by such masters as

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Parry, Stanford, Mackenzie, Elgar, Bantock, Walford Davies, Dyson, Martin Shaw, John Ireland, Dunhill, Armstrong Gibbs and many others of the younger generation. Beyond vocal music we have a far wider field in instrumental music. The day of the school orchestra is coming, and the musical training of the boy will no longer cease automatically about the age of fourteen, on the plea that the voice has broken; some other excuse will have to be found. Beyond, again, the field of practical instrumental music there is a veritable unconquered continent in which appreciation of that which is beyond our powers of reproduction may be sought. Here we can seek the aid of the pianoforte transcription, especially in duet form; the pianola, with its eighty odd fingers in place of our limited ten or twenty; and the gramophone, with its power to reproduce the voice, the instrument or the full orchestra. A few years ago the mention of the gramophone before a serious audience raised a smile, but while those who do not really know the gramophone are still pointing out its defects, many children, and grown-ups too, are quietly saturating themselves with the finest things from the opera, with the "Leonora" Overture, and the C minor Symphony. Through such things stored in the memory, by whatever means, we add new provinces to our kingdom of the soul, and are led "to the edge of the Infinite."

Finally, the teacher who aims at full success in school music should possess some grasp of the principles of psychology as applicable to music. Fortunately there is available a book which covers this aspect of the subject—namely, Mrs. J. Spencer Curwen's Psychology as Applied to Music Teaching (J. Curwen & Sons, Ltd.). This should be read, marked and inwardly digested. By its light, many dark ways will be made clear, and many errors

avoided.

CHAPTER II

PRACTICAL EAR-TRAINING

WE have already spoken of ear-training as a bed-rock foundation for all musical work. It is, indeed, the most valuable part of the work of the school singing class. Adult voices may or may not fulfil the promise of earlier years, but the adult ear has not to pass through such changes as sometimes alter the vocal mechanism beyond recognition. Ear-training ought to start with the youngest infants, and should be continued throughout school and college years.* Boys whose voices are temporarily out of use should continue their ear-training work in every possible way and take opportunity to extend their knowledge of musical notation and theory. Above all, ear-training should be kept in the foreground, and not mere ear-testing. This latter only sorts a class into musical and less musical pupils, without helping the less musical to overtake their companions. Ear-training, in its early stages, may profitably include many things that may seem to have little or no connection with singing or music. These early stages are well dealt with in Mrs. J. Murray MacBain's Playways in Musical Training (Evans Brothers). This book is the result of years of experience with infants, and covers the foundations very thoroughly.

CONTRASTS IN SOUNDS

One may usefully begin with the youngest children by introducing the simplest contrasts in sounds, and not necessarily musical sounds. They may be asked to discriminate between the qualities of various tapping sounds, such as those made on a desk by the side or end of a pencil, by the knuckles, the fist or a

Practical Ear-training

heavy ruler. They may be asked to recognise the sounds of various instruments—even toy whistles and trumpets and bells can come in here, and the tuning-fork and the glockenspiel give other opportunities for useful comparison. Some schools fail to use local features in their ear-training—for instance, a blacksmith's anvil with a definite note, a church clock and its chimes. These things are worth noting, and add great interest to the music lesson. The horns of taxi-cabs and motor omnibuses, the humming note of a tramcar going round a curve, a railway whistle—all these can be roped in to stimulate alertness and discrimination in hearing. Other contrasts include sounds short and long, sounds loud and soft, sounds high and low, sounds double and single.

RELATIVE PITCH

When sol-fa syllables have been learned, it is possible to ask for definite naming of notes. Begin with the greater contrasts of doh-soh, doh-doh', etc., and follow these by doh-me, doh-ray, doh-te, etc. In all this work the handsigns associated with the tonic sol-fa system are valuable. Play or sing notes of the scale, after establishing a memory of Doh, and ask the children to show the corresponding handsigns, with closed eyes. The closing of the eyes will ensure individual effort, and will reveal to the teacher what proportion of the class needs special attention or more elementary work. Great judgement is required to avoid overdoing this kind of ear work. The young listener soon becomes fatigued by it, and it will be found a good plan to administer these tests in very small doses, often repeated. This identifying of sounds is a necessary part of a thorough musical education, but it can easily monopolise too much time.

INTERVALS LEARNED BY TUNES

It is sometimes helpful, in teaching an interval, to refer to its use in a well-known tune. The first two notes of a tune are especially potent in this respect, but other accented skips will serve also. For example we get:

d m from "Home, sweet Home." d s ,, "The Harp that Once."

d s ,,
d' m ,,

"All Things Bright and Beautiful" (A. & M.).

"Annie Laurie."

d d' ,, f 1 ,, the Easter Hymn (d:m|s:d|f:1|1:s)

"Auld Lang Syne." "The Jolly Miller."

d'If r | t s m d from the familiar bell chime.

The list need not be elaborated here. When the complete scale has been well established in the pupils' minds, it becomes, of course, a tune in itself, to aid in sight-reading all other tunes.

SENSE OF KEY

Children who know a fair number of tunes are conscious of a "home-note." It is a useful practice to play or sing short phrases and ask the pupils to sing doh when you stop. Later they can be asked for fah-me or any other notes of the scale instead of doh.

Sense of Definite Pitch

It used to be said that only a small percentage of people could memorise "absolute pitch." The reverse is the fact; it is only a small percentage who cannot do this if their attention is called to it early enough. It is well to concentrate at first on one note, say the tuning-fork C!, because it is the most available note in singing classes, and also employs a desirable part of a child's voice. A large percentage of a singing class will acquire this pitch-sense quite quickly and surely. Those who learn the violin memorise easily the A to which they tune their instruments. One London school had a blacksmith's forge within hearing, where the anvil sounded the note F day after day. Practically all the children in that school could pitch that note, and they had only to be told that it was F in order to establish a very useful sense of definite pitch. Some infants' schools use a glockenspiel with a scale of E flat. Many of the little people in those schools have a clear memory of that key note.

Practical Ear-training

Rнұтнм

Froebel says:

"Have you ever reflected upon the important bearings of measure, rhythm and proportion upon man's daily life? He who in all things obeys the law of measure is a man of tact."

And the Board of Education Suggestions (Circular 873) say:

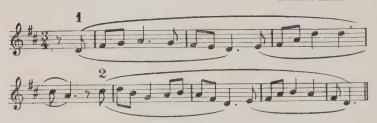
"It is impossible to over-estimate the educational value of a thorough training in musical rhythm; and as all perceptions are more complete when they are obtained in more ways than one, it is desirable not only to train the sense of musical rhythm from the earliest years by beating the regular accents of a piece of music, by beating out the patterns of the tunes and by other strictly musical methods, but also to make the whole body responsive by dancing, marching and other physical exercises. . . . Hand-clapping, small instruments of percussion used by children, or any such direct means of emphasis, are helpful if used in moderation."

Rhythm is too often neglected in ear-training. The French rhythm-names, taa, taa-tai, etc., are excellent helps, and should never be allowed to slip out of the scheme of class-work.

FINDING PHRASES

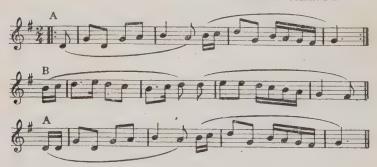
The foundations of appreciation of musical form can be laid very early. Quite young children realise that there is a "shape" in a tune. The melody starts off on a sort of journey, making ascents and descents, rounding curves and turning sharp corners. In addition, the journey is by stages; a mid-point or halfway house is often easy to recognise, and later the smaller divisions can be realised. Collections of national songs and folk-songs provide all necessary material for this kind of study, and lead by almost insensible steps to the understanding of great works. Two typical forms may at first be dwelt upon. One may be illustrated by "Barbara Allen," with its definite two sections:

"BARBARA ALLEN."



Each of these sections contains two well-marked phrases, and each phrase has two "figures" or phraselets. The whole tune is beautifully balanced and rhymed. The other, or three-part, form is very common in national songs such as "The British Grenadiers." Here we have (a) statement, (b) contrast, (c) restatement, constituting what is described as an A.B.A. tune. In this, as in many of these tunes, the first statement is duplicated, giving us A.A.B.A.

"THE BRITISH GRENADIERS."



FINDING TIME SIGNATURES (PULSE MEASURES)

Play or sing musical phrases with good accent, but without exaggeration, and ask the class to identify the time. The pupils must listen for the strong accents and count the number of beats

Practical Ear-training

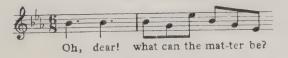
or pulses between them. The counting may be silent, or audible, and may be varied by tapping the pulses, by beating time in the usual conductor's manner, or by walking the beats with a slight emphasis on the strong pulses. A good test of individuals, in the silent counting, is for the children to close their eyes and hold up fingers—two, three, four, etc.—as soon as the pulse-measure has been identified.

REALISING PULSE-DIVISIONS

When the phrase and the bar have been realised, the attention of children may be directed to smaller details. Here, as already mentioned, we get invaluable help from the French rhythm names—taa, taa-tai, etc.—and also from the Dalcroze method of "living" these phenomena. There is no great mystery about



unless they are laboured by the teacher and presented as isolated bits of "theory." Little ones' songs are full of such delightful lilts, and little people can step them, clap them, dance them, and feel that they are all parts of jolly tunes which they know and sing daily. But six-eight time, for example, is still sometimes taught laboriously in senior classes, whereas infants can step the dotted crotchets while clapping the quavers, or run the quavers while indicating the dotted crotchets with swinging arm-beats and head movements, to such a tune as



SENSE OF DEFINITE TIME

A witness of an accident said that the victim was about six minutes under the motor-bus before help was offered. The judge said: "Do you know what a minute is? Hold up your hand when I say 'Go,' and drop it when you think a minute has expired." Result: The witness dropped his hand at twenty eight seconds. It is quite easy to cultivate a sense of definite time by means of music. A rhythmic tune such as "John Peel" will stay in the memory at a usefully exact pace (sixty to the minute), especially if it is stepped as well as clapped or beaten—



Treating it in quick four-pulse measure, it gives us also MM. crotchet = 120. "Ye Banks and Braes" serves well for an intermediate pace, about MM. 88 or 92, and "Charlie is My Darling" gives a quicker speed than 120. These four will provide sufficient standards for all ordinary speeds of music, and other speeds can be estimated from them. Another device which is effective and seems to amuse classes, is to say with deliberation:—

One-thousand, Two-thousand, Three-thousand, Four-thousand.

This measures out four seconds accurately enough for all practical purposes.

STEADINESS OF BEAT

Many children have a strong tendency to quicken the pace of a bright song, or to drag a slow, sustained one. A good corrective is for the class to clap the beats of one bar with the teacher; to remain silent, with closed eyes, during a second bar; and to clap punctually a third bar. Many variations of this exercise can be devised, working through all the time-signatures; and a further variety offers itself through the use of well-known tunes, of which

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only agreed portions are to be sung, with silent intervals, during which the intervening phrases are being mentally sung or counted.

VARIETY IN EAR-TRAINING

It is to be hoped that no teacher will in future consider that ear-training is covered by the occasional use of three, four or five notes, sung or played very slowly, and bearing no musical significance. Such tests ignore the rhythmic aspect entirely, and are very wasteful of time. One such test sometimes occupies five or more minutes, during which the class is questioned individually. Many of the answers are quite wild, and many of the correct answers are simply copied from members of the class who are known to be safe. All tests should be rhythmic and musical, and ought, wherever possible, to be written, so that every individual has to exercise separate judgement. In ear-training, as in sightsinging, community work is very deceptive as to the real progress of the individual pupil. In addition, the very slow test is hard to remember, and one has often seen cases where this meaningless group of notes has been forgotten even by the teacher before the laborious questioning has come to an end.

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CHAPTER III

VOICE-TRAINING

EARLY WORK

ELEMENTARY work in voice-training may be begun with infants of five or earlier, but must be done with untrained children regardless of age. No sharp line of distinction exists between juniors and seniors, or between boys and girls below fourteen years of age. There is good tone and bad tone at all ages, and in practice this works out as the difference between the so-called "head" voice and the "chest" voice. Children learn to shout in the playground and in the street, and this shouting voice is what choir trainers know as "chest" voice. (The terms "head" voice and "chest" voice are quite unscientific, but are well understood by those who have to deal with children.) Some teachers put their faith in soft singing at a low pitch; but it is possible to get soft singing with wrong production, and it is likely that repressed "chest" tones are more harmful than the louder shouting tones which are usually associated in our minds with "chest" voice. The repressed "chest" voice leads almost invariably to fatigue and flattening. Many classes use it, and it is pitiable to note their struggle to maintain the pitch. The teachers of such classes are often real musicians, whose ears are hurt by bad tone, who are perpetually fighting against it, and who just fail to realise why the trouble recurs time after time. They must abolish all old methods, cease to be influenced by head teachers or schoolmanagers who call for "hearty" singing, and start afresh. They must seek the true baby-tone, the flute-like little voice that the tiny child uses naturally, the voice that floats, that needs no effort. It is small, but so are its possessors. The little child should sing or speak without strain, and be satisfied with a little voice. The tone will grow as the bones and muscles

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grow, and will be beautiful in proportion as it is unstrained and natural.

COMPASS OF YOUNG CHILDREN

A big fault of teachers of class-singing in the near past was in misunderstanding the vocal compass of tiny children. Books and official syllabuses spoke of limiting infants' singing to about an octave from C to C', or perhaps D'. This was all wrong. Voice exercises and songs often started on the lower C and worked upwards. Very few tiny children can produce naturally any really musical tone at all on the low C. On the other hand, they can sometimes soar up to the C'!, which is two octaves higher, with enjoyment and without effort. We must not advocate singing at this high range; that would be to substitute a new evil for an older one; but a medium range is practicable, which will ensure the due use of the "head" register, and leave Nature to dictate further developments during adolescence. The best octave for early voice work is about E flat to E' flat. This should be the region for all early voice training.

PRODUCTION OF MUSICAL SOUNDS

Here we must step back a bit and consider voice from its scientific side. Every musical tone requires three things: (1) an originator, or driving force, (2) a vibrator, or elastic body vibrating in regular periods, and (3) a resonator, helping the vibratory body to convey its note to the outside world in sufficient tone and volume to be musically valuable. These three things may be summarised thus:

				Originator.	Vibrator.	Resonator.
Violin				Bow.	String.	Body.
Flute				Breath.	Air-reed.	Tube.
Trumpet				22	Lips.	59
Clarinet				22	Reed.	27
Pianoforte				Hammer.	String.	Sounding board.
Tuning-for	rk		٠	The blow.	The fork.	The table or black-board or a tumbler.
Voice	٠	0	•	Breath.	Vocal cords.	Resonating cavities of the head and neck.

There are multitudes of other musical instruments exhibiting similar phenomena.

Breathing for Voice

The voice is an instrument. The origination of sound in the voice is due to the breath. Ordinary breathing is natural, but adequate breathing for voice needs training. With young children the training need not be elaborate; indeed, it ought to be as simple as possible. Many of the books on this subject are far too complex, and leave nothing to Nature. Their authors give too many sophisticated types of exercise, and seem to forget that time is limited, and that after all Nature can be trusted to do a good deal. The most recent advice of the London County Council on this subject aims at simplifying the matter so far as the requirements of young children are concerned. The gist of this advice may be quoted here:

All voice-training should be based upon efficient breathing. Breathing is vital for the oxygenation of the blood, and in addition is the motive power in the production of vocal sound. In the latter capacity the control of the *exit* of the breath is of the utmost importance.

THE BREATHING MUSCLES

True breathing exercises are concerned only with the muscles which inflate and deflate the lungs. When movements of arms are used simultaneously with breathing exercises, care must be taken to avoid any stiffening of the abdominal walls.

THE BREATHING PASSAGES

Breathing exercises for children should be preceded by thorough use of the handkerchief, and it is well for little children to learn to use it with both hands simultaneously. (Do not call this "handkerchief drill"—the term is too formal.) Breathing through the nostrils (both in and out)

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should be the rule for daily life. Each nostril should be treated singly, closing the other nostril by gentle external pressure of a forefinger while breathing in and out.

Expansion for Breathing

The maximum expansion should be at the central diameter of the body. A full expansion at this level involves a lateral movement of the lower ribs and also a descent of the diaphragm, pressing slightly forward the upper part of the abdominal wall, within the arch of the ribs. At the upper part of the chest, expansion is normally slight, while the lower part of the abdomen should not be protruded. Therefore, in indicating the desired movement to a class, the parting of the teacher's hands sideways is better than the raising of a hand, which may tend to suggest the raising of the children's shoulders, or the lowering of a hand, which may suggest a low abdominal distension. In practising breathing, children should avoid strain of any kind: lifting the shoulders, stiffening the abdomen, facial or other contortions, noisy breathing, contracting the throat. Teachers should beware of violent hand-signs; loud and sharp orders; instruction to "hold the breath"—this is useless, and may be harmful.

PRACTICAL DIRECTIONS FOR BREATHING

I. Let the children, standing easily, realise the expansion at the central diameter by placing their hands on their lower ribs. This may be varied by letting them sometimes feel

the expansion of companions.

2. Let the class adopt this central expansion as a pose or attitude, and then breathe slowly, deeply and quietly, in and out through the nostrils. The diaphragm and the abdominal muscles will carry on this work easily, as they do during sleep or preoccupation, and they will do it with increasing efficiency when it is exercised deliberately for singing. This position may be facilitated by causing the children to clasp

their hands behind their heads with the elbows raised and the heads erect. The ribs are then mechanically prevented from falling, and the breathing is carried on by the diaphragm. A certain fullness of voice is usually noticeable in consequence.

3. The teacher should indicate regular rhythmic breathing, by hand-signs, by counting or by metronome, or the children may do it by marching: four beats or steps to an in-breath and four to an out-breath can be conveniently continued for from two to five minutes. It is better to maintain an easy rhythm regularly than to attempt records. The object of the exercise is to encourage the habit of filling the bases of the lungs.

Children need be taught no more. Let them acquire the sense of central expansion, and then sing. Greater local control of breathing and fuller voice-training can be reserved for a later date if the foundation as described above has been truly laid. The essentials are all there, and the frequent complications of singing masters are conspicuous by their absence.

THE VOCAL VIBRATOR

This is the larynx, with its vocal cords. The stream of breath passes between the cords and causes them to vibrate. What are we to do for the vocal cords? Nothing whatever, directly. Our only effective power over them is through the ear and the brain, in terms of sound. Singers who try consciously to control the larynx directly are bound to fail. Nature has provided full and perfect control by the indirect means.

THE RESONATORS

Here we are on safe ground. These are educable and under our direct governance. For the voice the resonator is mainly the threefold cavity of the head and neck, comprising the nasal passages, the mouth and the tube of the neck above the larynx. For practical purposes, and for a reason which will appear later, the first and second of these are often reckoned as one, and are

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called the upper resonator, while the neck tube is known as the lower resonator. The upper is mainly responsible for brightness of tone and for all the varied shades of vowel quality, while the lower adds richness and volume to the sound. These resonators are capable of being trained and modified in shape and size by suitable exercise, either vocal exercise or mere "gymnastic." (There are, in addition, certain cavities in the bony structure of the head, the size and shape of which are fixed. They doubtless contribute something to the tone which we do not quite understand, and they can therefore be neglected by the practical teacher. Some physiologists consider that they are probably partly responsible for inherited quality of voice, inasmuch as a likeness has been observed between the voice of a son and that of a dead father whom the son has never heard speak, and whom he could, therefore, not be directly copying.) No doubt other parts, such as the bronchial tubes and the bony skeleton, also make their contribution to vocal tone, but we have little knowledge of their function and little control of them. Reverting to the chief resonator (upper and lower) mentioned above, it is remarkable that such a wide range of pitch and such a volume of tone can be governed by this little tube, 61/2 to 7 in. long in adults. With this a bass singer can resonate finely a low F (under the bass stave), while a wind instrument needs 6 ft. of tube to produce the same pitch. Even if we assume that in the human mechanism the bronchial tubes really play a more active part than has been proved, the total length is still far under 6 ft., and the mystery is only reduced, not removed.

How to use the Resonators to the best Advantage

We now turn to the practical education of the vocal resonators. With so small an instrument it is necessary to use it well. We must see that each portion of it is as clear of obstruction and as wide open as Nature allows it to be. The nasal portion must be cleared by the use of the handkerchief, as already described in connection with the breathing exercises. If the obstruction is of a more permanent nature—adenoids or malformation—medical

advice should be sought. For the sake of the child's whole future it is important not to overlook this, and the singing class often reveals the need of such attention. The mouth is the next part to be considered. For vocal purposes the teeth should be fairly wide apart, as for the vowel "ah," and they should be kept in the same position for all vowels. This will be explained fully when we speak of diction; at present we are only considering the provision of a good musical resonator. The opening of the teeth, of course, enlarges the mouth in one way; the enlargement is completed by flattening the tongue. This is best secured through the sensation of touching gently the back of the lower teeth with the tip of the tongue, and a little practice will also assure us that the sides of the tongue are touching the side teeth. The whole tongue is thus forward and flat, and its base or root is not being allowed to obstruct the throat—the region where we must seek to make the best use of the lower resonator. Most of the above description is beyond children's understanding, but the teacher should be quite clear about the matter, and thus be able to diagnose with accuracy the cause of certain common faults such as throaty or nasal tones. (These terms, by the way, mean here just the reverse of what they should mean, but they are used in the popular sense, i.e. "nasal" tone is said to be produced when the nose is not in use; "throaty" tone when the throat is obstructed and not contributing its proper quota to the resonance.) The lower resonator, in the neck, now calls for attention. This is easily fitted for its most effective action in an indirect way. In the "Practical Directions for Breathing," given in the preceding chapter, we spoke of the importance of the "central expansion" and recommended its adoption as a pose or attitude; that is to say, the sideway movement of the ribs (carrying with it other movements which also increase the "cage" in which the lungs work) is not to be used as the chief motive power of the breath, concertina-wise. Its object is chiefly to enlarge the working chamber of the lungs, and at the same time to allow free play to the diaphragm. Keep the chest fully rounded and leave the diaphragm to do its own automatic work; keep the full chest-

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shape, without strain, of course, and then think in terms of musicin other words, sing-and the breath will be there all right. The final importance of this rib-position lies in the fact that it helps towards securing a right position of the larynx and an expanded neck tube. The lower resonator can thus function freely and help in the production of a full, rich, mellow tone. Even those readers who are not singers may realise for themselves the benefit which this confers on the speaking voice. Expand the ribs, stand upright, but without stiffening, "feel good," as they say in America, feel confidence in what you are going to say—and the result will surprise any one who has never thought of this sort of thing before. On the other hand, note the uninteresting and unconvincing tone of a preacher or speaker who bends over his manuscript with flat chest; note the falling off in tone when a public speaker breaks off from his impromptu or well-memorised speech to read a quotation; and note the poor tone at the end of a phrase delivered by a lady singer who visibly depends chiefly on rib-movement for breathing. (A lady singer is mentioned here because her respiratory mechanism is usually more open to public ocular criticism than that of a man, though male singers often have the same fault.)

VOICE-PLACING FOR CHILDREN

We have spoken of the importance of cultivating the "head" voice, so called. We may be still more emphatic, and say that the best results during early years are obtainable through the exclusive use of

this kind of voice-production. The notes below F



will not be powerful at first, but they will grow as the child grows, and will always be mellow and beautiful. Part-singing with pure tone and perfect blend will be obtainable, and adult voices without breaks will almost certainly be the outcome of such treatment in childhood. A few examples follow of the kind of vocal exercises

which have been proved useful. They claim no originality, for choir trainers have long employed the principles which they embody.

Voice Exercises

Secure sweet tone on such a note as D', and then slur downwards thus, to the syllable "loh" or "loo," or humming:



Continue the sequence down as low as:



Then extend the range a little and make a longer demand on the breath:



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Take these exercises also in Keys E flat, D flat and C. Then add exercises round a well-placed note, such as:



For expanding the tone, long notes to such syllables as "moon" moan," morn," are helpful, used in this way:



The soft, humming consonants are a great aid towards forward and resonant tone. (The pitch may be varied, down to F.)

Useful Books for Voice-training in Schools

We will now glance at some of the books on this subject by practical trainers. *Practical Lessons in School Singing*, by T. Maskell Hardy (Charles and Dible) is by one of the most successful and experienced trainers of children, and covers the whole of the class work in three divisions, junior, intermediate and senior, including ear-training, sight-singing and song-singing, with sufficient thoroughness for it to be adopted by a practical teacher as a sole musical adviser. At the moment, however, we are

concerned mainly with the vocal part of the book. Several points are specially emphasised: soft singing for young children; central expansion in breathing; downward voice exercises; avoidance of the "thick" or "chest" register; teaching by "pattern" if possible (children are splendid imitators); the culture of the middle part of the voice; the securing of good tone on all vowels; the development of tone with older children; "tuning" exercises; the importance of definite pitch in all vocal work. A very thorough book. Voice Culture for Children, by James Bates (Novello). This work has had a run of about eighteen years, and is still going strong. The author has advanced beyond some of the opinions and practices in its pages, but this is natural for a man who has spent a long time in the study of an art or science. Mr. Bates's work remains a standard book of reference and a collection of many valuable vocal exercises. The latter can be obtained separately for class use, but the author aimed (successfully, we think) at making the letterpress also so simple and direct as to be for pupils as well as teachers. In the preface he says:

"I have striven throughout to avoid technical and physiological terms, and to use only such clear and simple language as youthful scholars can understand. Many of the lessons might, in fact, be read out in class almost word for word, but where explanations are needed the diagrams and illustrations will almost suffice. I have endeavoured always to give the reasons why certain methods are recommended and others deprecated, holding that it is of the utmost importance in singing, where so much depends upon intelligence, that a child should clearly understand whatever he or she is asked to do."

Mr. Bates stresses the importance of looking ahead. Immediate finished results during school years are as nothing compared with the value of laying a good foundation for the adult voice:

"A fact which those responsible for the musical training of children ought ever to bear in mind is that the child-voice—important as it is—is of infinitely less conse-

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quence than the mature voice. The ultimate aim of all training ought to be not so much to secure good results during the school period—though these will inevitably follow from the judicious use of a proper system—but to inculcate such habits of voice-production as will lay the foundation of a beautiful adult voice. In other words, the child's voice is a sacred trust, a seed to be so carefully nurtured that, later, the potentialities within it may have unimpeded development. . . . The teacher who successfully instils the principles of correct singing, and thereby renders possible the lifelong use and enjoyment of a pleasing voice, is conferring on his young charges a boon of inestimable value. This thought should be his constant encouragement in times of difficulty and lack of immediate success."

Valuable advice is given on singing out of tune and its correction, and the exercises for vocal development are all purposeful and have stood the test of practice. Mr. Bates issued later a useful though tiny brochure, entitled Young Singers: Their Voice Cultivation and Preservation (Stainer and Bell). This summarises his views, founded upon his later practice down to 1927. It is announced as a sort of appendix to Novello's larger book, but it is also sufficiently complete in itself to be used alone. Teachers of class-singing who have not seen this little book would do well to make its acquaintance. It is especially good on the subject of diction. The Training of Children's Voices, by Dr. Walter Carroll (Forsyth), embodies its author's long experience as a trainer of church choirs and also as Musical Adviser to the Manchester Education Committee. It deals with all the essentials of voice-training for young people in a bright, readable manner, and is sound in every respect. Both school teachers and choirmasters will find it stimulating.

DR. AIKIN'S WORK

The most complete and fundamental treatment of the vocal apparatus from all aspects will be found in Dr. W. A. Aikin's

The Voice (Longmans). The development and training of the resonators for both song and speech forms a large part of the book, and it is full of interest for the non-musical as well as for the musical reader. Central expansion in breathing is emphasised and its importance described not only for securing full breaths, but also for helping the resonance in the neck (as already mentioned). The necessity of well-opened teeth in the production of all vowels, if the fullest possible musical tone is aimed at, is convincingly shown. With the teeth well apart all the time, the vowels oo, oh, aw, o (not) and ah are governed by movements of the lips only. Ab has the lips wide open, while the others have the lips drawn together more and more (in reverse order of the above vowels), until oo is reached, with the smallest lip opening. Treated in this way, oo is no longer a "tone-cramping" vowel, but as full as any of the others. Proceeding from ah to ee, we get the vowels in Nature's order thus: ŭ (up), er, ă (that), ĕ (met), ay, ĭ (it), ee. Ab has the teeth wide open and the tongue flat. With the others the centre of the tongue is raised and advanced by successive steps towards the front of the mouth, while the teeth remain open. This order of vowels has been described as that of Nature. It is so in the following two senses: (1) The tongue and the lips respectively do their work gradually, in accordance with this order, and (2) if these vowels are whispered from 00 to ee, the upper resonance (mouth and nose) gives distinctly, but faintly, a musical scale from F (first space, treble) to C (second leger line above), while the lower resonance (neck) coincides with the same scale as far as fourth line D (\check{u} in up), and then goes stepwise down again to F (first space), so that the upper and lower resonances of EE are an octave and a fifth apart. These pitches are for average men's voices. (The resonance pitches of women are somewhat higher, and those of children higher still.) Dr. Aikin shows the formation of diphthongs, and points out that many popular descriptions of them are not quite accurate, erring a little either up or down the scale. This vowel-order is a fascinating thing, and offers explanations of many interesting facts in speech as well as in song. (The author of The Voice also contributes an article

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in Grove's Dictionary of Music and Musicians [Vol. IV., Art. "Singing"] which is a summary of his book, masterly in its completeness.) Dr. Aikin, by the way, is an opponent of the whole theory and practice of vocal "registers," and his writings on this part of the subject deserve the serious attention of those who have hitherto accepted the theories of Behnke and others of his school.

SPEECH-TRAINING

In a large majority of schools there is no definite speech-training class. Why this is so seems a mystery when we consider that speech is the one art that everybody requires, and the one great means of clear self-expression. But there is the fact. Inasmuch, therefore, as singing is a sort of glorified speech, and that no really good singing is possible without good diction, it is incumbent upon the teachers of school singing to accept full responsibility for this part of the work as long as it is not otherwise provided for. To judge by the poor average result, ordinary teachers of solo singing do little for their pupils in this respect. remarkable, because ordinary audiences are so much more responsive to the words of a song than to its music, unless the latter be of the firework or bird-trill type. A striking exhibition of success and failure in word-singing was witnessed not long ago, when a massed choir of elementary school children sang a long programme of songs with every word clearly heard, and an expensive and muchadvertised soprano performed with hardly a word audible. Of course we all know that four tiny ponies may perhaps pull a certain load better than one great cart-horse who outweighs the lot, because sixteen little hoofs may secure a better road-grip than four heavier ones; but the fact remains that children often take trouble about their words, while great singers think mainly about their tone. We need both, and speech-culture is easy in childhood and increasingly difficult as the years of adolescence pass. This part of the subject is dealt with fairly well in most of the books on school singing, but we can get special help from the books of Aikin and Bates, already quoted.

REAL SOUNDS OF SPEECH

In all this part of the work it is essential to deal with the real sounds of English, and not its spelling. "Try to get a better a in land," says a choral conductor. There is no sound of the alphabetical a in land, in any case; and in addition the poor man probably wanted the affected and distorted effect of "lahnd." Why do not all conductors learn a little of English phonetics, and speak to their choirs about real sounds? And why should English vowels be altered in singing? There is no language more vocal and varied in its vowels, if properly treated. Its consonants also, though somewhat prolific, can be made thoroughly interesting in singing, and not unmusical.

THE TREATMENT OF SENIOR VOICES

Schools which retain pupils beyond the ages of thirteen and fourteen have an extra problem to face. This problem has two aspects: (I) How to continue musical education (ear training, etc.) in class during the change of voice—which is great in boys, less but still existent in girls; (2) how to treat voices which remain usable but which are losing their childish characteristics of flexibility and flutiness. At present we concern ourselves mainly with the second aspect, namely, the treatment of usable voices from about thirteen to eighteen years of age.

THE SORTING OF SENIOR GIRLS' VOICES

At about the age of thirteen to fifteen definite changes of compass will be noted. A few voices earlier than this may have a contralto quality, and a few quite young children can sing low notes with fair volume. But it is not advisable to make a permanent assortment of voices at an early stage. Low-voiced youngsters sometimes become brilliant sopranos later, and many cases of the reverse process are to be witnessed daily in our senior schools—girls who have sung high B flat and C dropping down to an easy low G or F below the treble stave, while still retaining the upper child-range. These cases need care, and point to the

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advisability of using many songs of medium compass in our class work-songs in which all can join without injury. Girls should only attempt the extremes of their compass when quite assured through individual examination that their voices are indeed definitely soprano or contralto. The great majority, as a matter of fact, will be found to be mezzo-either mezzo-soprano, i.e. of medium range but light in quality, or mezzo-contralto, i.e. still of medium range but somewhat fuller in tone. In sorting voices for two-part and three-part music, the decided mezzo-contraltos had better be classified with the contraltos. (In reality, there seem to be almost as many classes of voices as there are girls, and the sorting calls for much judgement and patience.) Above all, never put a soprano to sing a low part because she is a good reader and can "hold it." Still more do not allow a contralto to sing a high soprano part simply because she is deficient in earand sight-training, and can not hold the lower part. The moral, of course, is that every young child should have sufficient eartraining to fit her for whatever pitch in part-singing Nature has preordained her adult voice to suit.

VOICE DEVELOPMENT FOR SENIOR GIRLS

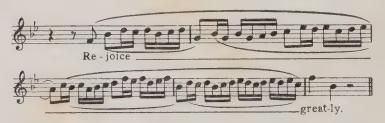
It is not absolutely essential to have formal voice exercises for development if the choice of songs is sufficiently wide and varied. The "Golden Treasury" Series (Boosey) affords some fine material at this stage, including songs which help sustained tone, or encourage flexibility, or give scope for expression. Moreover, their keys are judiciously modified to avoid extremes of compass, and so the collection caters very acceptably for the class of voice which we are now considering. But it is beneficial at times to add some exercises in which the pupils may concentrate for a few moments on some one idea—such as securing a fuller tone without forcing; or making more free and delicate the movements of the unconscious muscles which control the tension of the vocal cords; or combining good tone with quick lip, tongue and jaw movements. For fuller tone such exercises as Mr. Bates gives on pages 56–7 of Voice Culture (Novello) are valuable, also those on

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pages 61-73. For *flexibility* choose florid passages from the old composers who understood the voice as an instrument and wrote well for it, such as:



A later extract from the same solo affords further exercise, and in such a long roulade it might be well at first to make breaks for breathing in accordance with the short slurs below the notes, later to observe only the two longer slurs above the notes, and finally to attempt the whole passage in one breath:



"So shall the Lute" or "From Mighty Kings" ("Judas Maccabeus") offer similar examples, and such a chorus as "For unto us a Child is born" (Messiah) gives contralto passages as well as soprano. Any such passage can, however, be learned at convenient pitches and can be practised to the words, or to loo, lob, lah, or other syllable, or to sol-fa names for exercise in rapid articulation. For the last-named purpose, quick sol-fa scales down and up are also excellent:

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The preparation for the shake given by Mr. Bates (on pages 76-9) is also valuable. Besides the vowels and the syllable pa which Mr. Bates recommends, other consonants can be used with his vowels, such as b, t, d, f, v, l, m, n.

THE VOICES OF SENIOR BOYS

Every school and church choir-trainer knows the anxiety which obsesses him when promising and useful boys approach the age of twelve and thirteen. From that time onward he has no certainty that his best and most fully trained voices are not going to fail him suddenly. Anything out of the normal routine of a boy's life may hasten the change; a brief illness or a summer holiday may decide it. The boy returns, and attempts to sing. He says he has a slight cold. There is no definite break yet, but a little huskiness appears, or a tendency to sing sharp. These are signs of the end, and it is wise to bow gracefully to the inevitable. So far as the elementary school is concerned, the boy's practical singing is at an end, but surely not his interest in music. This should be maintained and encouraged in every way possible. Ear-training can continue, notation-work can be completed or confirmed, the trained singers can become skilled listeners, and whenever convenient there should be a violin class or school band in which the older boys can find an outlet for musical promptings.

Using Adolescent Voices

Not along ago the opinion was held by many that there should be little or no singing for girls from about fifteen to eighteen years of age, and none at all for boys of the same period. Some singing

teachers found that their pupils of eighteen years and upwards had wrong placements of voice, huskiness and all kinds of faults for which the school singing was blamed. It is quite true that there are cases of this kind, but they are not very common, and probably these singers would be just the same without the brief vocal periods which they spend under more or less skilled supervision. No competent singing mistress or master would allow anything which could be seriously harmful, while, on the other hand, there seems to be no restriction as to shouting at games and cheering at prize-givings. The singing and the speaking voice are one and the same, and, to be logical, those who object to singing by adolescents should take steps to prevent all loud talking. Nature provides no close season of this kind. Girls have quite a small and gradual change of voice which seldom need hinder singing at all; boys have a greater change, but it is sometimes accomplished in a night, or a week or a few weeks. Gentle use of the changing voice is all we need stipulate for, together with a special concentration upon other aspects of music until the change is complete. This is the stage when real musical taste awakens, and when the pupils of both sexes are most susceptible to its influences. If we check this susceptibility and starve the natural taste, we shall produce another generation like those which are past—a generation of the best-educated people from our secondary schools growing into one-sided adults, lacking the culture which the most expressive of the arts can supply, and finding it hard to acquire that delicacy of ear without which no full appreciation of music can exist. It is uphill work to make up for the neglect of music in the fifteento-eighteen period, and our music schools can tell many a sad tale connected with it. Some competent authorities have now begun to cast a friendly eye upon efforts to use even the voices of the immature young men in the senior forms. Several large secondary schools are encouraging madrigal and other partsinging with notable success, and a golden age for English choral music seems to be returning. These schools make no "grouse" about the time-table, and manage to win the usual proportion of scholarships in spite of their music—or perhaps because of it.

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CHAPTER IV

EYE-TRAINING

THE TEACHING OF MUSICAL NOTATION

An important part of a musical education which has recently received in some quarters less attention than it deserves and demands, is the teaching of sight-reading. Throughout the history of music this has been more or less a difficult problem, because so many people discover a love for music or the possession of a good voice too late for full success in correlating the functions of the brain, the ear, the voice and the eye. We need to "see with our ears" and to "hear with our eyes." A fully trained musician should be able to realise the effect of a passage by looking at the printed notes. He should also be able to write down what he hears as quickly as his hand and pen permit. Something far short of these ideals is the average attainment, however; and, as we have said, this is an age-old problem. Thomas Morley opens his Plaine and Easie Introduction to Practicall Musicke (1597) with a parable describing how a member of polite society of those days was despairingly rushing off to find a music teacher, because he had been to a friend's "benket" where the discourse turned on music, and he found himself dumb. His companions accused him of discourtesy and unwillingness to join in the friendly debate. But "supper being ended" (he says) "and musicke bookes (according to the custome) being brought to table, the mistresse of the house presented me with a part, earnestly requesting me to sing; but when, after many excuses, I protested unfainedly that I could not, every one began to wonder. Yea, some whispered to others, demanding how I was brought up; so that upon shame of mine ignorance, I goe now to seeke out mine old friend, Master Gnorimus, to make myselfe his scholler."

(This story, by the way, is often thoughtlessly quoted as a proof that English people have as a whole deteriorated in musical culture since 1597. It proves nothing of the kind, as it obviously mentions one social circle only. We have no record of milkmaids, ploughmen, mechanics and apprentices reading their jolly old songs from notation.) A century and a half later an anecdote is recorded of Handel, who, on his way to Dublin for the first production of "The Messiah" (1742), was delayed at Chester, and wished to try over some of his manuscripts. A singer named Janson, among others, volunteered to read them at sight, but in the chorus "And with his stripes we are healed," poor Janson, after repeated attempts, failed so egregiously that Handel let loose his "great bear upon him"; and, after swearing in four or five different languages, cried out, in broken English, "You scoundrel! Did you not tell me that you could sing at sight?" "Yes, sir," said Janson, "and so I can; but not at first sight!" It is indeed the cultivation of "first-sight" singing that we need to-day—not necessarily the faultless rendering of difficult passages, but a useful grasp of the meaning of the notation (either tonic sol-fa or old notation) which will enable average people to sing part-music of moderate difficulty with intelligence and pleasure. Difficulties will always exist, and refinements must be won by repeated rehearsal, but there is no reason why moderate part-music should not as a rule be sung fairly well at "first sight." This will only be secured by continuity of instruction from infancy until adolescence and early adult life.* Above all, practice is essential; not slow analysis, but bold attack, with the determination that Time at least shall not be hopelessly muddled in the effort to secure every interval.

SIGHT-SINGING IN SCHOOLS

In our schools from about 1880 to 1900 there was a good deal of efficient sight work, mainly in tonic sol-fa. Payment by results (bad in principle) led to definite teaching and practice. Love of music in general and the broadening of knowledge of music out-

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side the scope of the practical singing class had not yet become a main aim in the school. The pendulum has since swung far in the other direction, and some lovers of school music about 1920 became alarmed at the decay of the former sight-singing efficiency, and approached the Board of Education and Local Education Authorities on the subject. In London a Committee sat for some months investigating the conditions under which sight-singing was being taught in elementary and secondary schools and in training colleges. Some of the Committee's findings were drastic and interesting, and may with advantage be quoted:

"We are of opinion that music is one of the most important single subjects in the school curriculum. The direct and indirect benefits of singing are great, physically, mentally and morally; the influence of united singing in school or college is powerful beyond estimate; and choral singing is our sole means of corporate expression at times of local or national rejoicing or mourning. Music, considered as a whole, is the most humanising of the arts, the widest reaching in its appeal. It is the right of every child to be trained early to appreciate the best that music can offer for recreation and inspiration in adolescence and in adult years. The education ladder ought therefore to make provision for training in music at every step from the nursery school to the university. Eartraining for rhythm, melody and harmony should be begun at the earliest possible stage, and should be continuous. Appreciation of tone, pitch and rhythm can be taught easily to infants, with great difficulty to neglected older children, hardly at all to adults. There is no reason why children who have reached thirteen years and upwards should be still struggling with details of notation, excepting when explanation of an unusual passage is needed. There is equally no reason why children of that age should still be spending much time over voice-exercises of a formal type or on the elements of English speech. That they are often so occupied is due to lack of system in junior classes. The music period in senior classes ought to be available for pure enjoyment, and

for gaining a large musical repertory, both for singing and for appreciative listening. This is specially important in the case of children whose school life ceases with the elementary stage."

Reasons why the ideals referred to in the Committee's report are not always reached were sought and described:

I. In Elementary Schools.

(a) The single-class system, whereby many who are not naturally endowed attempt to teach music.

(b) The neglect of a continuous syllabus.

(c) The break between infants' and senior departments.

2. In Central and Secondary Schools.

(a) The crowded curriculum, causing music to receive little or no attention in senior classes.

(b) In boys' central and secondary schools, also, the attitude that school music consists of *singing* only, and that no music-teaching need be provided for boys at the voice-breaking period.

3. In Training Colleges.

The struggle with ill-prepared students to do work that ought to have been completed before entering. It is almost impossible to make efficient teachers of music classes from such material.

4. An additional reason for the present condition is the neglect to supply musical teachers to elementary schools that need them. Some schools possess a majority of musical teachers; in others there is hardly one of the staff who is fully capable in this direction.

The Committee went on to make recommendations for the changing of these conditions, taking each grade of educational institution in turn, and the report concluded with a recognition of the general uplift which music had received lately, notwithstanding a certain falling off in the one matter of the teaching of sight-singing.

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"The Conference, having dealt in detail with so many points where the system of music teaching and allied problems are open to serious criticism, desires to conclude this report with an expression of warm appreciation of much earnest and thorough work that is being carried on in many individual schools and classes throughout all grades of the education service. While in certain matters of technique there appears to have been something of a backward trend during recent years, the cause is to be laid partly to the account of changes in policy which have aimed at improvement in other directions than music, and which in some respects have secured that Simultaneously vocal tone and musical taste have been improving steadily in schools of all types; rhythmic training is receiving more and more attention; appreciation of music arouses much voluntary enthusiasm; concerts for children are being widely organised and well patronised. If the Recommendations of the Conference are translated into action, as they can be without serious dislocation of existing methods and organisation, the present wave of interest in all things musical will receive an impetus and a guidance which will carry it far."

In due course every section of the report was considered by subcommittees of the Council and by various officers concerned. Not
all the Committee's recommendations were accepted, but it was
evident that there was a desire to give music a fair chance at every
stage of the educational ladder. One of the weakest rungs of the
ladder was shown to be the secondary school, through which all
would-be teachers now have to pass, and here a gleam of hope
appears in the action of Universities in admitting now or in the
near future music as a matriculation subject. The musical
student had hitherto been handicapped by finding his special
subject of no value in matriculation. This is being changed, and
the concession will probably do much towards making music in
schools more efficient.

PRACTICAL TEACHING OF NOTATION

We turn now to the practical work of teaching notation. It is beyond the capacity of this chapter to deal exhaustively with this work, so it will be useful to indicate books and pamphlets which provide the details, and to comment upon their contents; and, finally, to speak of a few ways in which notation work is sometimes on wrong lines, or, if on right lines in the main, is made laborious and uninteresting to classes.

Books on Sight-singing

Curwen's Standard Course in the Tonic Sol-fa Method is a reliable guide to both notations, and is intended for self-education as well as a help in the teaching of others. Though written by John Curwen as far back as 1858, and revised by him in 1872, its teaching was so sound that it formed the basis of a further revision in 1901 by six musicians working under the editorship of John Spencer Curwen, son of the tonic sol-fa pioneer. The class teacher need seek no other source of information on the teaching of either notation, but as the "Standard Course" contains all the other branches of music, those who only desire, at this point, information on notation work are advised to refer to some of the following:

McNaught's School Sight-singing Reader (Novello, Book 154) is a typical example of the author's thoroughness. It deals mainly with tonic sol-fa, but ends up with an introduction to staff notation. Every step is explained in the most lucid manner, and a school class which had worked steadily through this book ought to turn out some good sight-readers. (A continuation of the subject is given in Book 155)—Dunstan's Sight-singing through Song (Schofield and Sims) was at the time of its first publication in 1911 a novelty in the way of sight-singing books. Practically the whole of its contents consists of songs very carefully classified, instead of the usual specially constructed sight-singing exercises. The tonic sol-fa system is referred to at every stage, but the actual songs are given in staff notation. This book is published as a whole, and also in many cheap sub-divisions suitable for class use.

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Many other sound books on sol-fa or dual notation reading are contained in the catalogues of Curwen, Novello, Schofield and other publishers of this type of book.

WRITING NOTATION

Every child should have some practice in this. Usually the only writing done is the recording of ear tests, but a large proportion of failures in written ear tests is due to uncertainty in making the signs on paper. The copying of examples from the blackboard or books affords good practice, and leads to exact observation. Common faults in writing tonic sol-fa are (1) omitting octave marks, (2) spacing badly the pulses and measures, (3) putting the notes in the middle instead of at the beginning of the space they are intended to occupy, and (4) letting the letters slope or sprawl. Teachers are often at fault in these respects in their blackboard work; and they also write sight tests on the board with curious numbers of measures because the board happens to hold that number without overrunning on to another line—a piece of music (?) made to fit a piece of wood!

THE INTRODUCTION OF STAFF NOTATION

Much debate has taken place as to the point in school life when staff-notation should be introduced. We are not prepared to dogmatise here. Everything depends upon the teacher and upon the class of children. If we had to tackle a neglected class whose infant training had been poor, it would certainly be well to concentrate for a time on (1) the singing or the hearing of as much music as possible, associated with rhythmic movements, and (2) representation in tonic sol-fa notation of the simpler features of the music thus learnt or heard. The tonic sol-fa presents to the eye one key and one unit of time, while the staff notation offers three or four units of time and about a dozen keys. We must never forget the proper order of presentation, namely, (1) the thing—musical sounds, (2) the name and (3) the signs. In the hands of clever teachers there are many infant classes to-day that

can read simple things from both notations. On the other hand, there are many senior classes which have been well taught in tonic sol-fa by teachers who did not trust their own aptitude in staff notation, and which are able to transfer their sol-fa experience to the other notation in the course of a few weeks. The "Suggestions" of the Board of Education on this subject contain the following sentences:

"The best results have hitherto been obtained by teaching the staff notation through the tonic sol-fa method. For the purpose of training the ear and teaching sight-reading the value of tonic sol-fa, and the ease with which it enables those who know it to read music translated into this medium, are generally recognised. The teacher . . . should always aim at developing the power to read from the staff notation, although, as a necessary stage in the training of young children, every step in the staff must have been previously explained by the corresponding step in the tonic sol-fa notation."

Curwen's "Standard Course" asks the question, "At what period of the student's course shall the staff notation be taken up?" and continues:

"No stereotyped answer can be given to this question, but the student is earnestly advised not to attempt the serious study of the staff notation until a considerable amount of facility has been gained in sol-fa. We would suggest that, at any rate, the third step of the sol-fa course should be thoroughly mastered before the first step of what follows * is studied. The student must also guard against the common error of assuming that the mere learning of the rules and explanations which follow will enable him to be a good sight-reader from the staff. With such persons the singing at sight of a simple hymn tune is a painfully slow and ineffective process, although they may be, at the same time, very skilful sol-faists. Only by a large amount of varied and

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extensive practical work can the staff notation be so mastered that its employment ceases to be irksome to the student."

This varied and extensive practical work is indeed the first essential for sight-singing. A sight test that requires study and close analysis is too difficult for the class. New points, of course, must be taught with explanation, but real sight tests should only contain what has been already taught, and they should be sung in strict time, without waiting to correct mistakes of notes.

PRACTICE IN STAFF SIGHT-SINGING

Three books which aim at fluency in reading from staff notation

may be mentioned here:

(1) The Large-type Sight Reader for Beginners, by Walter Everett (Boosey). This is intended for very young children, whose eyesight should only deal with clear and fairly large objects. The notes are spaced well apart, and plenty of practice is given in the three keys, C, F and G, with minims, crotchets and quavers, and their rests.

(2) The same author says in the preface to his Rational Sight Reader (Boosey): "Do not be economical in the use of the exercises—never take fewer than five or six at a time. Sing them straight through, without correction at the moment." This book begins by concentrating on single keys, e.g. ten exercises in key C, nine in key G, nine in key F and so on. Later, mixed keys are given—an excellent plan. The book is also strong in examples of the minor mode. Classes that are able to tackle sight-singing in two parts cannot do better than follow the book mentioned here with the Rational Sight-reader for Two Voices, by the same author (Boosey).

(3) A splendid course, though somewhat beyond the means of some schools, is Dr. Arthur Somervell's Fifty Steps in Sight-singing (Curwen). In this a complete course of practice in sol-fa and staff notation is mapped out. The exercises are also published

separately.

COMMON FAULTS IN STAFF NOTATION TEACHING

There is so much of interest in the historic notation that many teachers are tempted to talk too much about the symbols and forget the music. They talk about the arithmetical values of minims, crotchets, quavers, etc., and omit to make the children sing them when they see them, or clap them or step them. The staff notation should be made a living thing to the pupils from the first moment they see it. Teachers are also tempted to use the old jargon of staff notationists who have had a pianoforte training, and to refer to key C as if it had some special virtue of its own. They call it the "open key," or the "central key," or the "natural key," thereby emphasising the weakness of the staff notation, which was designed in the days when there was no thought of our twelve equal keys, and when the seven-note scale with a few accidental alterations sufficed for most purposes. Another mistake, in our judgement, has been the adoption in many quarters of the German-American method of naming time-values-"whole-note," "half-note," quarter-note," etc., in place of the terms semibreve, minim, crotchet, etc. This method is supposed to be scientific, but its so-called science is based upon obsolete values. The whole note of to-day is much more appropriately the crotchet, not the semibreve, and as the absolute values of the notes vary so much in the practice of different composers, it is far better to retain names such as minim, crotchet, quaver, which are non-committal as to real value, and which show only relative value. Children find no difficulty in memorising the names minim, crotchet, etc., and we do not call a family of children by numbers on account of some supposed difficulty in remembering the order of names such as Leonard, Frederick, Edward, Rosalind, Mary, John, Stanley.

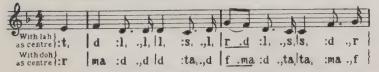
SOL-FAING THE MINOR MODE

This has aroused much controversy on account of a few points in favour of considering, for example, C minor to be an alteration

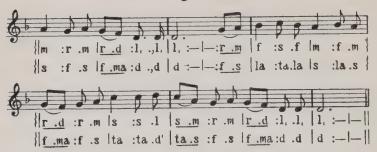
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of the key of C major, instead of looking upon it as a rearrangement of the notes of key E flat major with accidentals added when required.* The harmonic view of the question, which has led some musicians lately to adopt a doh-minor scale in place of the lah-minor of the tonic sol-fa system, really applies with some show of justification to the music of a comparatively brief period, say from 1740 to 1860. Before that period there was uncertainty as to the formation of the minor scale. Both Bach and Handel evidently looked upon the minor mode as a rearrangement of the major by starting the scale sometimes from ray and sometimes from lah, and they continued the use of some other old "modes." Bach wrote in the title to his preludes and fugues "through all the major and minor keys": "The Well-tempered Clavichord, or preludes and fugues through all the tones and semitones, as well with the major third, as do-re-mi, or the minor third, as re-mi-fa." From the time of Haydn to the present day, practically every composer has adopted the lah-mode for the minor, and we to-day adopt the line of least resistance by making lah the minor key-centre when we use sol-fa syllables to interpret their music. A similar method of shifting the key-note to another position of the sol-fa scale fits perfectly every other old mode, in which so many folk songs exist, and which modern composers are reintroducing in their latest works. One example out of many may be quoted from The National Song Book:

REMEMBER THE GLORIES OF BRIEN THE BRAVE



^{*} Some early sol-fa publications went so far as to treat the minor scale as only an appendage to the relative major, and there are songs and sight-singing tests published with such directions as "Key G, lah is E." This was, of course, wrong. E minor is quite distinct from G major, and the error arose through the practice of nearly all composers during two hundred years in noting the staff notation on a relative minor basis.



The key-centre here is undoubtedly D, though it contains not a single note altered from the key of F. Try both ways, and then try similar old songs where the syllables are not provided for you as they are above. If you are looking for trouble in sol-faing such songs, by all means use doh minor if you believe in it. But if you love doh minor, and love not trouble, let the class use the syllable laa throughout,* and "make a shot at it" like many another staff-reader. Some of their notes will probably be right, with the possible help of the pianoforte, or by the leading of a few natural musicians in their ranks. This reminds one of a preacher who said: "My friends, do not be alarmed by a difficulty. Look it straight in the face, and pass on."

CONDUCTING SIGHT TESTS

This is generally useless. It is impossible for singers to watch the beat while tackling a piece of unfamiliar music. "One eye on the music and one eye on the beat" is an order which cannot be obeyed, for physical reasons. The class should be trained to feel the time, and sing without a beat; or, failing this, the teacher should tap the time audibly.

^{*} As naïvely advised in some books on sight-singing.

CHAPTER V

ON LISTENING TO MUSIC

"APPRECIATION": ITS MERITS AND ITS DANGERS

THE last fifteen years have witnessed a veritable revolution in the teaching of music, and one important part of this revolution has consisted in the establishment of the subject known as "The Appreciation of Music" in a large proportion of schools of all types. In some time-tables a regular period is allotted to it; in other schools occasional special lessons are given; in others, again, a small part of the time of the singing class is devoted to it. The best results are obtained where the music is in the hands of specialists, and where the ear-training is on sound lines from junior classes upwards. There has been a danger that teachers may neglect the thorough ear-training in favour of the "appreciation" lesson because the latter appears to offer more immediate enjoyment both for teacher and for pupil. One supervisor of music in America calmly announced a few years ago that he was going to turn sight-singing out of the schools of his district and to teach the children to "love music." One wonders if such rubbish could be talked about any other subject. Imagine English children being taught to "love" Shakespeare without learning to spell and read English. Full appreciation can only come through knowledge of detail as well as study of the broader aspects. To strengthen our literary analogy, let us add: To attempt appreciation of music without sound ear-training, and at least some knowledge of notation, harmony, phrasing and form, is about as sensible as to attempt the appreciation of French literature through the mere sound of the words, without any knowledge of their

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meaning. Another real danger to the success of this subject is that it attracts so many well-meaning people who have only a vague feeling of being in some emotional way swayed by music, and who aspire to pass on their feelings to others. These are the people who are perpetually inventing stories and suggesting pictures in connection with music. Where a composer himself has given a title or suggested a story, the matter is plain sailing, and it may be permissible to allow the imagination to go a little farther and amplify the story, but only with the greatest reticence. At an orchestral concert for children, a speaker tried to arouse the young listeners' interest in Mozart's Symphony in G Minor by telling them it suggested to him a ship in a storm at sea. Not satisfied with that, he piled on incident after incident in connection with each separate movement. It is true that he told the children that they should all form their own pictures of what the music meant, but how could any child who had really listened to him get away from his story in four chapters while the music was being played? It is to be hoped that the story quickly faded from their memories after the concert, and that they may have had other opportunities of hearing the symphony as pure music, a vehicle for emotion, and not mere picture-making. Other folks with equally good intention have attached words to the subjects of Bach's fugues. Sometimes the words are perfectly stupid, and at the best they seem an impertinence. There is no doubt that this subject needs to be approached with the utmost care and reverence.

Some Avenues of Approach

1. Consideration of instruments and their mechanism. 2. Analysis of musical form. 3. The influence of instruments on musical form. 4. The history of the growth of music. 5. Moods and their means of expression.

All these overlap to some extent, but it is well to concentrate on one of them for a period, say a term or a year, according to

circumstances.

Let us elaborate the above a little.

On Listening to Music

Instruments and their Mechanism

The most familiar instrument in school is, of course, THE PIANOFORTE. Children can be shown how it works: how the hammers are made to strike the wires, and how the force of the blow can be modified from the keys. Here refer to the name "pianoforte," which means soft-loud. The older name was "forte-piano," and drew attention to the fact that this instrument had the power of producing various gradations of tone, unlike its predecessors, the spinet and the harpsichord, which had no such power. Show the use of the two pedals and their possible abuse.

The next instrument in order of familiarity is THE VIOLIN, because many schools have violin classes. The pianoforte can produce harmony as well as melody. The violin produces mainly melody, but has a power of sustaining tone which the pianoforte cannot equal. From the violin, comparison can be made with the larger instruments of the same sort, namely, viola, violoncello and double bass. Pictures of these are accessible in booklets on music and in instrument-makers' catalogues.

Then come the WIND INSTRUMENTS, including the flute, the oboe, the clarinet, the bassoon, the French horn, the trumpet, the trombone, and the percussion instruments. Pictures of all these can be easily obtained, and their tones can be fairly reproduced by means of the gramophone (H.M.V. records of the orchestra). Several booklets have already appeared which give descriptions and pictures of these instruments, and Messrs. Novello have issued

proportion of sizes, and with descriptions of their methods of working.

Analysis of Musical Form

recently a comprehensive little book * which shows them all in

For this, sound ear-training is an essential preliminary. It can be studied from many aspects: (a) melodic shape and climax, (b) phrasing, (c) importance of cadences in phrasing, (d) harmony,

* The Instruments of the Orchestra. By John E. Borland (Novello & Co., Ltd., 1s. 6d.).

including the essential nature of discords, (e) the interest aroused by what is unexpected, (f) various musical forms, including the fugue and the sonata. Many books are available for aid in this part of the work, including Form in Music, and Studies in Phrasing and Form, by Stewart Macpherson (J. Williams); Sonata Form, by Sir Henry Hadow (Novello & Co.); The Art of Music, by Sir Hubert Parry (Kegan Paul).

THE INFLUENCE OF INSTRUMENTS ON MUSICAL FORM

The following topics suggest themselves for discussion: (a) Why the keyboard music of the Elizabethan period was full of ornaments; (b) the influence of vocal part-music on early instrumental music; (c) music intended to exhibit players' dexterity, such as the Toccata; (d) the orchestra, its gradual growth.

THE HISTORY OF MUSIC

This can be approached by showing how music became gradually more and more expressive as instruments became more efficient, and as performers, both vocal and instrumental, developed their powers of control and expression. This section can be illustrated (a) by comparing settings of Shakespeare's songs through three centuries; (b) by the growth of the sonata form, in its various manifestations; solo sonatas, duets, trios, quartets, quintets, etc., the orchestral symphony and the concerto; (c) by the growth of other forms.

Moods and their Means of Expression

A valuable means of introducing appreciation of music to quite young children is by letting them hear a number of pieces in which the general intention is similar. For example, we can take a group of preludes showing the development from Orlando Gibbons, through Bach, to Wagner. We can take a group of lullabies, choosing examples of the simplest vocal forms, and leading up gradually to such things as the "Lullaby" of Cyril Scott. Dances

On Listening to Music

can be treated in the same way, leading up, for example, from the simplest minuet of Purcell to the highly developed minuets and scherzos of Beethoven. Marches also offer a wide field, and here there are many sub-divisions, namely, marches for weddings, funerals, warfare, military spectacles and Church functions. Meantime, if any teachers are doubtful of their ability to present adequate illustrations to their classes, we may remind them that we are now in the days when many mechanical aids are available. First, of course, comes the pianoforte transcription, and where a player is not very skilful, a duet arrangement is a great help. In addition, there are the gramophone and the pianola. The development of the last two has been rapid during the last few years, and it is probably only a question of time to see these helps installed in every school where there is keen interest in this aspect of musical education.

MARCHES: A SPECIMEN GROUP

There are MARCHES of the tiniest description, such as Tschaïkowsky's "March of the Tin Soldier" and Schumann's little "Soldier's March." There is Schumann's "Birthday March," breathing of domesticity and peace. There are marches inspired by the pomp and panoply of war, ignoring its tragic aspects, such as Tschaïkowsky's "Marche Militaire," Schubert's march with the same title, and the same composer's "Marche Heroïque." Among very simple marches of past days when the military band was in its infancy and contained no great variety of tone-colours, may be mentioned Handel's marches in "Scipio," "Judas Maccabeus," and the "Occasional Overture." To these may be added Beethoven's march in "Fidelio." All these four were written for orchestra, but their style is dictated by the limitations of contemporary military music. Very different in scope are the four "Pomp and Circumstance" marches of Elgar. Comparison of these last with the little marches of Handel covers practically the whole history of modern instrumentation. A group of funeral MARCHES offers food for deep thought and valuable comment. Handel's Dead March in "Saul" is in the key of C major, with

very little digression to other keys. Its harmonies are of the simplest, but what a height of noble emotion it reaches! It can be proved that this is not due entirely to association, by playing it to young people who have never heard it before, without mentioning its title. Handel's Dead March in "Samson" is also full of dignity, with all its simplicity, but it lacks the depth of the march in "Saul." It is to be noted that the "Samson" march is also in a major key. In the eighteenth century people were not being taught that major necessarily meant joyous and minor meant sad. Many of the jolliest dances of those days were in minor keys, but in later days the minor has been reserved more and more for expression of solemnity or sadness, and we find a long train of funeral or memorial marches in the minor. Let us enumerate a few: Beethoven's March in A flat minor, from the Pianoforte Sonata Op. 26, entitled by him "Funeral March on the Death of a Hero"; the same composer's March in C minor in the "Eroïca Symphony" which plumbs the depths and ascends the heights. Worthy companions of these are Schubert's "Marche Solennelle" in E flat minor, with its haunting melody in the Trio, in E flat major, Chopin's "Funeral March" in B flat minor, and Mendelssohn's "Song without Words," No. 27, in E minor; and we may add also Tschałkowsky's "Marche Funèbre" in C minor. But greatest of all in this category is Wagner's "Siegfried March." As an anti-climax we may put Gounod's charming "Funeral March of a Marionette." It is a trifle, but not devoid of artistic merit. Amongst wedding marches Wagner provides us with no fewer than three examples in one work, "Lohengrin": (a) the Wedding Music introducing the Church Scene, (b) the gorgeous Introduction to the Third Act, and (c) the choral Bridal March—each representing an independent point of view. Mendelssohn's "Wedding March" from the "Midsummer Night's Dream" music is, of course, an essential figure in this procession, and Rubinstein's "Wedding March in C" forms a brilliant foil to all the others, with its atmosphere of almost irresponsible gaiety. Amongst other marches we must not omit Wagner's march in "Tannhäuser," spectacular and sonorous;

On Listening to Music

Mendelssohn's "War March of the Priests," from "Athalie," the title of which declares its import; Gluck's March in G, from "Alceste," and Mozart's March in F, from "The Magic Flute." The last two are small, like the little marches of Handel which we mentioned at the beginning, but they are finely cut gems.

BOOKS ON THE APPRECIATION OF MUSIC

We have to-day a copious supply of aids in the form of books which give not only advice on the treatment of the subject, but also in some cases lengthy quotations in music type which simplify the illustrating of lessons. These books may be roughly classified as covering the following portions of the subject: (a) ear-training, (b) analysis of musical form, (c) history of music, and (d) appreciation. (There is, of course, much overlapping in this classification.) Below are enumerated a few of the most helpful volumes: Musical Groundwork, a short course of aural training by F. H. Shera (Oxford University Press), is a practical work which outlines the actual achievements of an appreciation class during nine school terms. Mr. Shera is Director of Music at Malvern College, and he has in view classes of boys up to eighteen years of age. A work intended for aid in dealing with younger people is Ear-Training, including Musical Appreciation and Rhythmic Movements, by Miss Mabel Chamberlain (Novello). This book is entitled Part I, and it is obviously the author's intention to follow it with another book or books carrying the subject into more advanced stages. Aural Culture, based upon Musical Appreciation, by Stewart Macpherson and Ernest Read (Joseph Williams) begins with the simplest of rhythmic and pitch training, and reaches quite advanced appreciation work.

There are plenty of large works on musical history, such as Grove's Dictionary (Macmillan & Co., 5 volumes), and the Oxford History of Music (Oxford Press, 5 volumes), which can be consulted in libraries; but we have also smaller works which are more handy. Amongst these may be named The Growth of Music, by H. C. Colles (Oxford Press). A smaller work in a single volume is A Skeleton

History of Music, by Elizabeth Wray (Kegan Paul). It is packed closely with detail, but remains readable. Almost a classic by now is Stewart Macpherson's Music and its Appreciation, or The Foundations of True Listening, published in 1910 (J. Williams). This book, with its successor by the same author, The Appreciation Class (a guide for the music teacher and the student), form together a very complete aid to the teacher of this subject. The last named is specially valuable for its practical outlining of lessons. Some other books may also be briefly mentioned whose titles convey their contents: The Books of the Great Musicians, by P. A. Scholes (Oxford Press, 3 volumes). The Listener's Guide to Music, by P. A. Scholes (Oxford Press), contains a good deal of information about the instruments of the orchestra, and a concert-goer's glossary which explains the chief musical terms. Listening to Music by Means of the Gramophone, by P. A. Scholes (The Gramophone Co.). Melody Making by H. Walford Davies (The Gramophone Co.), provides in book form the substance of Walford Davies' lectures as they were recorded by the Gramophone Co., and issued on nine double-sided records. The Appreciation of Music by Means of the 'Pianola' and 'Duo-Art,' by P. A. Scholes (Oxford Press), is a reprint of a set of lectures which were illustrated by the pianola. Those who use the pianola will find in it much of interest and value. Musical Taste and How to Form It, by M. D. Calvocoressi (Oxford Press), is a very thoughtful little book on the general view of the subject. The writer describes in sympathetic terms some of the difficulties in which a beginner may find himself, and warns the student against being led away by fine-sounding music which, on analysis, may prove to be meretricious. Another book that may be strongly recommended is Elements of Musical Appreciation, by W. J. Foxell (Novello). It is particularly clear in its arrangement, and full of information. Lastly, we must mention two books of a unique character, written by people highly educated in everything but music: A Musical Pilgrim's Progress, by J. D. M. Rorke (Oxford Press); and Music, Health and Character, by Dr. Agnes Savill (John Lane). Mr. Rorke, be it said, is a Presbyterian Minister, and Dr. Savill is a consulting

On Listening to Music

physician. Music formed no part of their education as children, but in each case they happened to hear later some music that appealed to them (by mechanical reproduction), and were led to experiment further and further until they developed faculties of appreciation that were both keen and lasting. These two books are human documents of absorbing interest.

CHAPTER VI

SONGS FOR SCHOOLS

In the General Survey in Chapter I we made several references to the choice of music for the school singing class. These call for a little amplification. In Appendix B* will be found a list of songs and part-songs which have been proved satisfactory. The list contains only a tithe of what could be recommended, and must be looked upon as a sort of boy's box of tools which contains specimens of various kinds as samples of the much wider collection that the young mechanic will make for himself later.

PRINCIPLES OF CHOICE

School songs should be chosen for their subjects, for their words, for their moods, for their musical compass. They should be chosen sometimes for their purely musical value, because children's minds should be stored with musical treasures of all kinds, even such as are not immediately appreciated by the young singers. But it is very important that a considerable part of the programme should consist of cheerful songs; apart from their enjoyableness they help greatly in the musical training. A cheerful song assists in the acquirement of good intonation, and of course also encourages rhythmic singing. At the same time there is no need to banish altogether songs which are slow, serious and solemn. These are often thoroughly enjoyed by young folks. The one thing to avoid like the plague is the modern note of pessimism which some present-day composers harp on so incessantly.

Unison or Part-singing

Our views on the general question have already been outlined in Chapter I, and we need add little to what was said there on

Songs for Schools

page 7. A long experience in schools of all types has confirmed our opinion as to the musical value of part-singing in early years. It is a fine form of ear-training, and the dangers which some critics point out can be easily avoided. We must not allow any children to be permanently labelled with regard to vocal compass. All children are naturally trebles, but their compass is long enough to make effective part-singing possible without over-using either the upper or the lower extremes of the voice. We must avoid many of the older arrangements of part-songs and madrigals which have been reduced from four or five to three parts for school purposes. Some examples of this type are Stevens' "Blow, blow, thou winter wind," "From Oberon in Fairyland" and "Sigh no more, ladies," Stirling's "All among the barley," Sullivan's "A Hymn of the Homeland" and "O hush thee, my babie." These have contralto parts which are only fit for adult female voices with fully developed tones below the treble stave. The second treble part is also kept too rigidly within a small compass consisting of the most dangerous part of the child's voice, where it is fatally easy to develop the wrong sort of tone.

Advantages of Unison Singing

The first great advantage which is secured by making unison singing the basis of all school work is that it is possible to give children a wider experience of melody-making through unison songs than through an undue study of part-music. It is possible for children to learn a vast number of songs during school years, songs that will be stored in the memory with ease. The words may be sometimes forgotten, but the tunes will remain, a permanent record of musical experience which can be drawn upon in years to come. This may be likened to the early study of the Bible and some of the best poets. Although perhaps not fully appreciated at the time of the learning, passages will come back throughout life and bring with them a pleasant aroma of early happy days. The supply of suitable unison songs is inexhaustible. We have now fine collections of folk-songs available, carefully sorted, and with their words made agreeable to modern taste,

We have an equally large collection of national songs, recording much of the history of our race. We have also a great many classic songs which are perfectly suitable for schools, songs which are not easy for one mediocre voice, but which go with a swing in group singing. We have also an ever-growing list of songs by modern composers who understand the conditions of school music. From all these sources it is easy to draw more than sufficient for every mood of school singing.

CHAPTER VII

OTHER MUSICAL ACTIVITIES

This chapter offers a survey and record of various sidelines in musical work, some of which are common to most schools, while others are of a more exceptional character.

PIANOFORTE-PLAYING FOR SCHOOL PURPOSES

A generation ago pianofortes were being gradually supplied to schools through the efforts of teachers or the generosity of individual donors. Their use was sanctioned by Education Authorities, but they received only semi-official recognition, and indeed some oldfashioned believers in the singing class thought that their employment would mean a step back in ear-training and sight-singing. That fear, we believe, is a thing of the past; but teachers still provide the ability to play the pianos at their own cost in time and money, although the instruments themselves are now supplied as part of the school furniture. We cannot speak too appreciatively of the work of those musical teachers who give freely of their talents in this connection. Realising the conditions under which pianoforte-playing is supplied in schools, especially the elementary schools, it seems an ungracious act to criticise adversely the playing of those teachers who are less skilful, and yet this must be done in the interests of education. It must be said firmly, though kindly, that bad pianoforte-playing does not help children's tastes, and unfortunately there is a good deal of playing which cannot be otherwise described. We hear coarse tone, broken rhythm, mistakes in harmony and melody, which are detrimental, instead of being helpful to musical education. The playing may be a free gift, but unfortunately it often includes another aspect

of true charity, inasmuch as the left hand knoweth not what the right hand doeth. We have said the ungracious thing, and now pass on to suggest that it would be useful to play the melody notes and the bass notes correctly if a fuller rendering of the pianoforte part is beyond the power of the player. It would be also beneficial if the ear were kept alive for tone quality. The worst school piano can be made to sound not very bad if it is treated gently. Above all, the right pedal should be avoided unless its artistic use is understood. (We have heard it used for scales.) In many schools a pupil plays for the singing class and for marching, dancing, etc., and the same remarks apply in this case. All users of the pianoforte should realise that it is a musical instrument, and the ear should be alive all the time to ensure that what it produces is really music.

THE PIANOLA

In this modern development of the pianoforte we get a solution of the difficulties of technique, and the makers of these instruments are now realising what a vast field there is for educational work through their aid. Special rolls are being provided for schools, for use in simple rhythmic training, for school song accompaniments, for the "appreciation" class and for every type of pianoforte work. Annotated educational rolls produced under the guidance of eminent musicians are being issued in generous numbers, and simultaneously the cost price of these instruments is being reduced by intelligent mass production, so that schools in the near future will be able to possess a pianola at a cost not much higher than that of a good ordinary pianoforte. It must not be thought that anybody can operate a pianola; it has a technique of its own which repays study; but the time involved in this study is as nothing compared with that which is necessary to produce a good pianist. Even a general musician finds it hard to maintain his pianoforte technique when nine-tenths of his time is occupied in other branches of the art. How much more difficult must it be for the school teacher, who has to keep abreast with the latest ideas in other subjects as well, to be always adequate

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for the demands of the pianoforte music for which the up-to-date school now calls.

INSTRUMENTAL SOLO-TEACHING

The elementary school at present makes no provision for this, but in secondary schools there is a fair amount of teaching of the pianoforte and violin. This is usually done by visiting teachers, whose qualifications are vouched for by the Education Authority or the Principals of the schools in which they are engaged. In some schools such work is only done outside the official timetable, but this plan causes hardship both to the teachers and to the children, inasmuch as all the work has to be crammed into the dinner-hour or a short period after the close of afternoon school. We realise the congested state of the official time-table, but is it certain that every lesson on that time-table is of more value to a given pupil than a specialised half-hour at music once a week might be? In order that the same pupil might not miss the same school lesson every week, would it not be possible to arrange the music time-table in a different order every two, three or four weeks?

Percussion Bands

In some infants' and preparatory schools a fine foundation of rhythmic training is being laid by the use of small percussion instruments, including drums, cymbals, castanets, triangles, bells, etc. In the best of these percussion bands the training is not exclusively rhythmic, for the children are asked to listen to a new piece on the pianoforte and to decide on their own tonal scheme. Some beautiful effects are produced by artistic alternation of triangles, drums and other selections from the whole mass. Great attention is also paid to effects of light and shade, which cannot fail to encourage the little pupils' sense of phrasing and tone colour. The percussion band, of course, has its dangers, but so has every kind of musical work, and it is up to the teachers to select what is good and reject the rest. The weakest point in the general effect when only a pinaoforte is used with the percussion instru-

ments, is that the melody notes tend to be obscured. The addition of a violin or two for the melody makes a wonderful improvement.

VIOLIN CLASSES

When these were started in schools about twenty years ago they were met with adverse criticism of various kinds. Some said it was impossible to teach the violin in class; others said the classes would ruin the local violin teachers. These two criticisms seemed to "cancel out." A few years' experience showed that it was possible to teach the violin in class, and also that the classwork stimulated scores of children to take solo lessons who would never have thought of learning the violin at all. To-day there are quite a number of teachers doing effective work in this connection, and others who have risen into higher levels, who had their own beginnings in the violin class. Nothing more need be said in justification. In addition, the quality of the music studied in these classes has risen steadily, the standard of performance has advanced greatly, and a new type of teaching-technique has been evolved. There is, of course, room for improvement, but these classes are artistically on the upgrade in the same way as other forms of school music. Tone has improved greatly, and intonation is very different from what it was twenty years ago. The best of the violin teachers are realising the value of the tonic sol-fa work which is done in the school singing classes and are building upon it.

SCHOOL BANDS

The moral value of a school band is beyond estimate. These are a natural outgrowth of violin classes, with the addition of such other instrumentalists as the school may happen to possess. In elementary schools there is difficulty in completing the string band, on account of the size and cost of the larger instruments; but some schools happen to possess musical members of the staff who play viola, violoncello or double bass. In a few cases there may be a flute, clarinet or cornet available. In one or two

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instances a schoolkeeper, probably a retired army bandsman, has been pleased to contribute his talent at school assembly and dismissal, and probably on other occasions. Nothing like an orchestral balance can be secured, in the composer's sense of the word, but the effect is sometimes quite good, and stimulating to the school spirit. Where instruments are missing, there is always the pianoforte to fill up. In secondary schools the conditions are a little more favourable, as there are often a fair number of the pupils who learn orchestral instruments privately. In some schools of this type effort has been made to buy a few of the less popular instruments and persuade pupils to undertake their study. If instruments of fixed pitch are used, it is important to remember that we still have in this country, unfortunately, a high military pitch and the lower pitch which was established in 1896 for orchestras by the Royal Philharmonic Society. The latter was adopted officially by the London County Council for all its school pianos some years ago, and should be used by all school orchestras. Its adoption throughout the country for all purposes is only a question of time, and it is a mistake for any school to ask for its piano to be raised in pitch to accommodate an odd wind instrument or so. All the brass instruments, if originally built for high pitch, can easily be tuned down to the lower standard, and the only difficulty is connected with the woodwind.

Brass Bands for Schools

The cheapest form of school band is that consisting of brass instruments, with the addition of a little percussion. There is no reason why an elementary school should not have a little band of six or eight brass instruments. These are easy to learn and economical in man power compared with their musical effect. Practically all the schools under the Poor Law Authorities possess such bands, and some of them are of first-rate quality. It seems an anomaly that opportunities of playing in such bands should be provided only for (a) children whose conduct has not been of the best and has caused them to be transferred to an Industrial school, (b) children who are orphans under the charge of Boards of

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Guardians or charitable institutions, or (c) children of unsatisfactory parents, who have been removed from parental control. A large number of successful military musicians, including bandmasters, have had their start in such schools, and have made good in a surprising manner. Why should not the ordinary elementary school child of good behaviour have similar opportunities? It should be possible to group a few local schools under the same body of School Managers in such a way that each school could have its band of six or eight players with a view to combining these small bodies into a good local band for all kinds of jubilant occasions. Massed singing in the open air is supported very inadequately by pianoforte accompaniment, while the effect of even a small brass band, with or without woodwind, may be electrifying.

EURHYTHMICS

Some schools have adopted the practice of the Dalcroze Eurhythmics in special lessons, but the number of such schools does not increase so quickly as the early enthusiasm for the system seemed to promise. Possibly one of the hindrances has been the insistence on bare feet and special costume by the promoters of the system. In the ordinary school little time can be afforded for costume changing. In those schools where the system has been adopted more or less in its entirety, very striking results have been shown after a few years. There has been a gain in alertness, in grace and poise, in grasp of musical rhythm and in imagination. The portion of the system which strikes an observer as being of tremendous value is the foundation exercises, in which the sense of bar divisions and pulse divisions is cultivated. It would be well if this part were employed in the rhythmic training of all juniors, whether it is intended to proceed farther with the system or not. On an earlier page we have referred to the association of Eurhythmics with Fixed Doh. This is not a necessary association, by any means, and although those teachers who go in for training at the London School of Eurhythmics or its branches in the provinces may have to accommodate themselves to the Fixed Doh

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for the time being, there is no reason why they should use it in their school classes.

SCHOOL MUSIC LIBRARIES

Some schools of all types have established Music Libraries to back up whatever forms of musical activity the school may adopt. It is an excellent plan and the cost need not be great. Music for the school bands and choirs can be catalogued and stored; cheap copies of the classics can be added from time to time for aid in the "appreciation" lesson; and a few good books on harmony and musical form, history and biography are desirable. It pays well to go to the trouble of covering in stout paper all library copies of sheet music. We have seen some copies which have served for twenty years and are still useful through taking this precaution, while other copies unprotected have been worn out in a term or two.

THE GRAMOPHONE

It would be well for every school that takes music seriously to possess one or more gramophones. A large instrument is desirable for a school hall, and a smaller one of a portable nature for use in classrooms. The cost of these instruments has been much reduced during the past few years, and will doubtless be further lowered in the near future. Records are also becoming steadily better and cheaper. If the use of the gramophone in a school had much less direct value than it undoubtedly has, it would be worth while from a missionary point of view. By this we mean the demonstrating that the gramophone is capable of producing good music as well as the jazz dance and the vulgar music-hall song. A striking illustration of its value in this way was witnessed a few years ago in a poor school in East London. The children, even in the infants' department, frequently heard good things on the gramophone, and evidently went home full of enthusiasm; and often came back to school with inquiries from parents as to the exact titles of the pieces which they had been enjoying. When we realise how many of even the poorest homes now possess gramo-

phones of sorts, it is impossible to estimate the beneficial result of converting their owners to a knowledge of good music through them. We need hardly mention in addition that in schools where languages are taught the gramophone can give great help by providing examples of good pronunciation.

BROADCAST LESSONS

Broadcasting has introduced a new feature into school life which calls for serious consideration. The concerts alone may be valuable by providing music which the school could not otherwise have. Then there are the lessons on all kinds of interesting subjects by experts. These include music; and the Broadcasting authorities, by consultation with Advisory Committees of musicians and school teachers, are rapidly improving their output in this direction. Wireless installations, like gramophones and pianolas, are still only permitted, but one can envision a day in the not-fardistant future when the broadcast lesson may be a permanent feature in every school. It is all a question of getting the right speaker and a properly graded course of study. These seem to have been secured at present in London so far as music is concerned, and it is to be hoped that more and more schools will avail themselves of the opportunity of studying music under firstrate guidance—in such a way as could not be expected from the average school staff and with the average school facilities for performing the music.

COMPETITIVE FESTIVALS

A great influence has been exerted upon the study and performance of music in this country by the Competitive Festivals, nearly all of which include school music in their programmes. This competition movement raised a good deal of controversy at one time. Undoubtedly there were some less desirable features included in schemes which were otherwise beneficial. A few schools certainly spent too much time over competition work, and set up a fictitious standard which it was impossible for average schools to reach. To say nothing as to whether these champion

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schools may or may not have neglected some other school subjects in order to attain their high level in singing, it is quite certain that they sometimes neglected the solid foundations of their musical work in order to secure fine tone and a phenomenal finish in singing a few songs. This can always be checked by making a sight test compulsory for prize-winners, and the neglect of other subjects is, of course, merely a matter of intelligent oversight on the part of head teachers and others who are responsible. We believe that the nett gain to musical education through these festivals has been enormous. They have kept alive an active interest in music throughout the land, and stimulated its practice in the most unlikely of tiny villages and in back streets in towns. Money prizes are rapidly becoming a thing of the past, and the worst aspects of the competitive spirit are seldom seen now. Losing choirs play the game, and accept adverse decisions with a good grace.

Massed Choirs

A great uplift for school singing can be secured by occasional massed performances on a large scale. The effect of one thousand or more young voices is a thing which needs to be heard to be fully realised. There is an intensity of expression and a significance of word-singing in a well-drilled large choir which are obtainable in no other way. Massed singing has its drawbacks and its dangers, but they are not inevitable. The dangers are great when any choir that likes to offer itself is allowed to take part, and several organisations which have been run on these happy-go-lucky lines have undoubtedly done some harm in the past. No school should be allowed to send a contingent which cannot show good vocal tone and a reasonable skill in sight-singing. We stipulate for good vocal tone, because there is nothing more catching than bad tone, and a raucous-voiced contingent may affect adversely all its neighbours. We should demand also a fair standard of eartraining and sight-singing, in order to guarantee quick and intelligent response in the correction of mistakes at combined rehearsals. A rather difficult question in some areas is the limit of space for

the massed choir. If schools are allowed to send large contingents, few schools can be admitted. If very small contingents are asked for from a larger number of schools, the interest in the school rehearsals is likely to flag. A reasonable arrangement is to accept about twenty-five voices from a class of fifty, and let it be understood that the selection of the individuals will only be made a short time before the concert. Children are very keen to take part in such performances, and will work very hard in the hope of being chosen. The disappointment of those who are not selected can be minimised by having a school concert in which all who have worked for the mass performance can be included. An area like London is, of course, impossibly large for anything like a permanent central choir to be organised. If one child were chosen from each of the two thousand senior departments, the result would be a choir of two thousand, needing two thousand teachers to bring them to the concert—which, as Euclid says, is absurd. The solution of this question for large areas is to decentralise, and in London this is happily taking place. Stimulated by an Armistice Concert in the Royal Albert Hall in 1919, several districts of London have formed their own permanent School Choirs Associations, with encouraging results.

CHAPTER VIII

CONCERTS FOR CHILDREN

LIMITS OF CHOICE (PROGRAMMES)

THE climax of the "appreciation" lesson should be an adequate performance of at least some of the music upon which appreciation talks have been given. Talking about music without hearing it is about as valuable as a talk on pictures without seeing them. realisation of this fact has led teachers during the past twenty years to seek more and more opportunities for children of school age to hear all kinds of good music. Before that period, a concert for school-children meant almost exclusively a performance of school music by children themselves, with perhaps the addition of a few solo or instrumental items, often chosen for what teachers and providers considered their suitability for young minds. It has been proved since that youngsters are capable of appreciating almost any high-class music so long as it is not dull, and search is made to-day for every kind of classic and modern movement which has life in it, regardless of the fact that some of its contents may be at present rather beyond the children's powers of understanding. We do not banish the Bible and Shakespeare from the schools, nor do we limit our selections to those passages which we are sure the children can assimilate at once. It is something to memorise even a small portion of a great work, the rest of which may be decidedly beyond present understanding. We have known cases where a mere fragment of a fine poem or a Beethoven symphony has formed the joyous link to full friendship when the complete work has been heard later in life. So teachers do well to give children very early opportunities of becoming acquainted with all kinds of good music, including chamber music, orchestral music, and the opera.

THE PROVISION OF CONCERTS

As a rule, Education Authorities have not concerned themselves with providing or even promoting performances for children. They have usually only sanctioned them, and not always in a very cordial way. Of course, we know the difficulties—a thing which is sanctioned tends in time to become demanded by public opinion. Pianos, swimming-baths, sports of all kinds, gramophones, broadcasting, pianolas and concerts have all entered by the thin edge of the wedge of voluntary effort. Voluntary work means the exhibition of varied tastes, not all of them quite as good as they might be, but it is an ungracious act to look a gift-horse in the mouth, and we may trust the average good taste of teachers, performers and concert-givers to sift the wheat from the chaff as they gradually discover what music can be effectively presented to the child listener. There is a serious difficulty with regard to voluntary work, so far as performers are concerned. Players and singers who have to make their living by their music ought not to be asked to give their services without remuneration; on the other hand, the number of amateur performers who are really competent to help in the formation of children's taste is too small to go round. Here comes in the question of ways and means. In some neighbourhoods there are to be found lovers of music who are willing to provide guarantee funds which may save the concert-givers from any anxiety over possible financial disaster. Another solution is to keep the expenses down by having at present only small parties of performers, such as soloists, string trios, etc. In such cases a very small payment by the children will suffice to cover the cost. Many people think that the children should pay something, should be educated to understand that music is a thing which is as much worth paying for as "The Pictures," for which even the poorest children seem to find the necessary coppers now and then. But the Board of Education has recently made a forward move which nevertheless introduces a new difficulty; namely, they have lately been allowing children's concerts to be recognised as part of the school work, to be given in school hours, in the same way as "educational visits" are allowed; but the law says that children

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in public elementary schools must not be asked to pay for anything during the school hours. Visits to churches, museums and picture galleries cost nothing, but musicians are, or ought to be, paid. In some cases this *impasse* is avoided through the generosity of people who pay the performers, and borough authorities who lend their halls; but the position is not a healthy one, and calls for reconsideration.

PREPARATION FOR LISTENING

There has been much discussion as to what kind or quantity of preparation for listening should be given to the children beforehand. The Board of Education says that the concert should be the climax of a course in ear-training and appreciation given in the schools. Some people, however, who have organised concerts say they wish to remove the idea of "education" entirely from their schemes. They say children should be given good music to enjoy, and left to think their own thoughts about it. They say that good music makes its own appeal, and that the intervention of anything like a lecture destroys that direct and individual link which music is capable of attaching to every pair of ears and every brain. (This argument, by the way, would cut out the teaching profession so far as many other subjects are concerned.) The problem of whether to talk or not to talk about music is a multifold problem, however. Everything depends upon the sort of person who talks, and on what he says. We are all aware that talking is often overdone, but no one who has attended many of these children's concerts can have failed to notice that the young audiences that have had preparation listen with far keener enjoyment than those who have missed it. This statement, of course, applies chiefly to music which is not all on the surface. Almost any child can enjoy at a first hearing a jolly rhythmic dance or march, and can enjoy also fine melody delivered with rich instrumental tone. But there is plenty of other music which is not beyond the capacity of children, which contains melody superimposed upon melody, more elaborate harmonisation, and a structural phrasing of a less obvious character. In this kind of music, preparation of a

non-elaborate kind is all to the good. Possibly the ideal plan is to present a piece of this type first of all complete by means of a pianoforte solo or duet arrangement, or by the gramophone or pianola. Such a movement might well be performed several times before a word is said about it. Much of it will certainly have sunk in and prepared the way for some analytical treatment. This can be followed by a further repetition of the complete piece, and for a final glorious performance by string quartet, by full orchestra, or by whatever other combination was intended by the composer. So far as the orchestra is concerned, one of the approaches towards the appreciation of good music is thorough familiarity with the instruments themselves, their names, their shapes, their mechanism and their tone. Any exposition of these things never fails to attract a youthful audience, and many children have been known to show a first desire to possess and learn an instrument through such an introduction. We want to multiply amateur orchestras all over the country, as, next to choral singing, orchestral playing is one of the cheapest forms of intellectual enjoyment and pleasant sociability.

Some Criticisms

Some faults in recent children's concerts may be touched upon here—lightly, because this is not yet the day for sweeping and drastic criticisms. The movement is being carried on by pioneers who are seeking for the ideal form of concert. Still, some faults have been there, including the following: (1) Programmes too long; an hour to an hour and a half is sufficient for youngsters. (2) Single movements too long; seven or eight minutes should be the maximum, unless the music is particularly easy to follow. (3) Too much talk, and of a wrong kind. It has seemed on several occasions that the longest and most difficult movement, together with its appropriate talk, should come first, while the children are fresh, and that the rest of the programme should consist of lighter pieces with the briefest of introductory sentences. (4) Too much talk of another kind, by chairmen and local dignitaries, who bore the children stiff with lengthy votes of thanks and dissertations

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upon the glorious art of music and its power to elevate the human mind and morals. This kind of thing is out of the picture, and should be rigorously suppressed.

" Coda "

In conclusion, it is impossible to over-estimate the value of the wave of enthusiasm for the right understanding of music which has risen in England during the past two decades. Things which would have been thought impossible in 1907 have been achieved in 1927, notwithstanding the devastating effects of the world catastrophy which began in 1914. Old conventions have disappeared, barriers have been broken down, and new paths have been opened. The providing of concerts for children is one of the most important of the new movements, and perhaps we may not be considered pedantic when we insist once again upon (1) early ear-training, (2) the appreciation lesson, an elevated and broadened form of ear-training, as foundations for the realisation of music which is aimed at in this ever-growing provision of concerts for children.

APPENDIX A

SUGGESTED SYLLABUS OF INSTRUCTION IN MUSICAL THEORY AND NOTATION, WITH CONCURRENT EAR-TRAINING. ARRANGED IN TEN STEPS

TONIC SOL-FA

Tune: The notes of the doh chord, with handsigns and on the modulator. The same horizontally on the blackboard or on charts.

Time: One-pulse notes in two- and threepulse measures, with correct accents.

STEP I.

Tune: The doh chord as above, with lower soh added in keys higher than F.

The notes te and ray, in stepwise succession from doh and me, and also in the chord soh, te, ray', or soh, te, ray.

Time: One-pulse notes in two-, threeand four-pulse measures.

STEP III.

Tune: As above, together with fah and lah in stepwise succession from me and soh, and also in the chord fah, lah, doh', or fah,, lah,, doh.

Time: One- and two-pulse notes in two-, three- and four-pulse measures, and one-pulse notes in six-pulse measure. Half-pulse notes in nursery-rhyme phrases.

STEP IV.

Tune: All the notes of the major scale, stepwise and with easy skips.

Time: As above, together with half-pulse notes in two-, three- and four-pulse measure, also three-pulse notes in threeand six-pulse measures. Gradually introduce secondary groupings.

STAFF NOTATION

Tune: Doh, me, soh on a blank staff, in several positions, without clefs or keysignatures.

Time: The crotchet as a one-beat note.

Tune: Doh, me, soh, doh' in several positions.

Te and ray associated with doh and me. Te and ray in the chords soh, te, ray', or

soh, te, ray. Time: The time signatures 2/4, 3/4, 4/4 without explanation.

Tune: Fah and lah in several positions, associated with me and soh, and in the chord fah, lah, doh', or fah, lah, doh.

Time: The minim as a two-beat note. The quaver as a half-beat note in nurseryrhyme phrases.

Tune: All the notes of the major scale stepwise and with easy skips.

Time: The semibreve and its relation to the time-signatures 2/4, 3/4, 4/4. Further practice in quavers as halfbeats, and dotted minims as three-pulse notes. Secondary 2/4 and 3/4 grouping. E.g.

2 1 3 4 1 3 4 1 1

Appendix A

TONIC SOL-FA

STAFF NOTATION

STEP V.

Tune: As above, with the addition of fe, associated with soh.

Time: As above, with the addition of rests on the weak pulses.

Tune: Key of C without explanation. Keys with sharp signatures (to four sharps) without explanation, and introducing the sharpened fourth (fe).

Time: Semibreve, minim and crotchet

Secondary 4/4 grouping. E.g.

$\frac{4}{4}$

STEP VI.

Tune: As above, with the addition of ta, associated with doh'.

Time: As above, with the addition of pulse-and-a-half notes.

STEP VII.

Tune: As above, with fe and ta approached from easy intervals such as m, fe, s; r, fe, s; l, fe, s; s, ta, l. Add lah minor with l, se, l.

Time: Give three-pulse notes in sixpulse measure and two-pulse notes at the beginning and middle of the same measure. Add silent pulses on strong accents.

STEP VIII.

Tune: Add lah minor, with m, se, l. Add one sharp remove (s, fe, s = d', t, d') and one-flat remove d', ta, l = s, f, m).

Time: Add quarter-pulses and the combinations taatefe and tafatai.

Tune: Keys with sharp signature (to four sharps) without explanation and introducing the flattened seventh (ta). Keys with flat signatures (to four flats) without explanation and introducing the sharpened fourth (fe) and the flattened seventh (ta).

Time: Dotted crotchets. The time-signature 6/8.

Tune: All major keys without explanation of key signatures with the sharpened fourth (fe) and the flattened seventh (ta) approached by easy intervals. The key of A minor (relative minor) including sharpened seventh.

Time: Dotted minim and crotchet rests.

Tune: Treble clef and the major scale explained. Further exercises in all keys. The minor keys of E, B, D and G. Removes of one sharp and one flat in keys

Time: Semiquavers, including the groups

Appendix A

TONIC SOL-FA

STAFF NOTATION

STEP IX.

Tune: Add the remaining chromatic notes, and ba in the relative minor, using the progressions l, se, ba, se, and l, ba, se, as well as m, ba, se, l. Add two-remove changes of key.

Time: Add triplets, and three-quartersand-a-quarter pulses (taafe).

STEP X.

Tune: Practise the less common chromatic intervals in all positions, and include ta, la and ma for occasional use in passages in the minor mode with doh as key-note. Add any other removes.

Time: Add syncopations of whole-pulses and half-pulses. Add silent half-pulses in any position. Tune: Major keys with more difficult leaps and including the sharpened keynote de and the flattened third ma.

The key of A minor (lah mode) with the sharpened sixth (ba) added.

The minor scale with its relative relationship explained. Remaining minor keys, with simple exercises.

Removes of two sharps and two flats.

Time: Triplet quavers, and dotted quavers followed by semiquavers (taafe).

Tune: Major and minor keys with chromatic notes. The bass clef and stave. Further removes.

Time: Syncopations of crotchets and quavers.

The crotchet replaced by the minim and the quaver, as pulse notes.

The time signatures 2/2, 3/2, 4/2, 3/8, 4/8, 5/4, 6/4, 7/4, including secondary groupings.

APPENDIX B

A SHORT LIST OF TESTED SCHOOL SONGS

I. Unison Songs.

Bach, J. S	٠	My Heart ever Faithful.	N., D."
Bantock, G	٠	Goblin Gold.	Ar.
Doothouse I was		Babyland.	E.
Beethoven, L. van Brahms, J.	*	Creation's Hymn.	N.
Dianins, J		Children's Songs (Nursery Rhymes).	N.
Borland, J. E.		Lullaby. Ballad of London River.	N. N.
Dolland, J. D.	*		E.
		Song of the River (C. Kingsley). When all the World was Young (C. Kingsley).	E.
		Down Under (Empire Song).	E.
		Village Song (Milton).	C.
Cavendish, M.		Down in a Valley.	0.
Dunhill, T. F.		Pilgrim Song.	Ar.
201111111111111111111111111111111111111	•	A Wet Sheet and a Flowing Sea.	Υ.
Dyson, G		Praise.	Ar.
2,001,00		Thanksgiving.	Ar.
Foss, Hubert J.		I. "As I Walked Forth.")	
, j.	•	II. Infant Joy.	Ο.
		The Last Long Mile.	Ο.
Handel, G. F.		Angels, ever Bright and Fair.	N.
,		Verdant Meadows.	N.
		Lord of our Being.	N.
		Art thou Troubled?	N.
		Come, gladsome Spring.	N.
		Where'er you Walk.	N.
		How Beautiful are the Feet.	N.
		Hear Thou my Weeping.	N.
		Toll for the Brave.	N.
Haydn, J		My Mother bids me Bind my Hair.	N.
		The Sailor's Song.	N.
		The Mermaid's Song.	N.
Holst, G	۰	I Vow to Thee, my Country.	G.
Ireland, J		In Praise of Neptune.	Y.

^{*} See Index to Publishers, p. 82.

Jackman, W Jervis-Read, H. V. Judd, P Macdonald, R. H.	•	Pilgrim's Song. The Men who marched to Crecy. The Swing. A Hush Song. Where go the Boats?	O. E. O. O.
Mendelssohn, F.	•	Will you Walk a little Faster? Evening Song. May Song. On Wings of Song. Lord at all Times. O Rest in the Lord.	N. N. N. N. N.
Milford, R	٠	When at Night I go to Sleep. Meg Merrilies. There was an Inn.	0. 0. 0.
Parry, C. H. H.	٠	England. Jerusalem. Land to the Leeward. Rock-a-bye. The Mistletoe. You'll get There. The Owl. The Bet School of All.	Y. C. N. N. Y. Y. Y.
Peerson, M Purcell	•	Now, Robin, Laugh and Sing. Come unto these Yellow Sands. On the Brow of Richmond Hill. Nymphs and Shepherds. Fairest Isle. The Knotting Song.	O. C. C. N. N., C.
Quilter, Roger Schubert, F	•	Slumber Song. Cradle Song. Hark, Hark, the Lark. Who is Sylvia? Huntsman, Rest. To Music. Rose among the Heather. Crusaders. Thou art Repose. The Full-orb'd Moon. Courage. Knowst thou the Land? Erlaf-lake. The Fisher Maiden. The Trout. Pax Vobiscum. Cronos the Charioteer.	N. N
Schumann, R.	•	Hey Baloo. The Evening Star. My Love is like the Red, Red Rose. 80	N. N. N.

	Schumann, R.		Out over the Forth.	N.
	Stanford, C. V.		The Free Mind. My Shadow.	N. C.
	Deamora, O. V.	•	Where go the Boats?	C.
			Windy Nights.	C.
	G 111 A G		The Milkmaid's Song.	Au.
	Sullivan, A. S.	•	Where the Bee Sucks. The Willow Song.	c.
			O Mistress Mine.	C. C.
			Sigh no more, Ladies.	c.
			Orpheus with his Lute.	C.
	Shaw, Martin .	•	March.	0.
			Cargoes.	Cr.
			Glad Hearts Adventuring. I know a Bank.	Cr. Cr.
	Whittaker, W. G.		I. Stay in Town.	
	***************************************	·	II. Spring.	0.
	Williams, Gerrard		To a Ladybird.	E.
	Williams, R. V.		Let us now Praise Famous Men.	C.
			Orpheus with his Lute.	0.
			When Icicles Hang by the Wall.	0.
Col	LECTIONS OF UNISON	Son	vGS.	
	Curwen		Folk Songs for Schools.	C.
	Novello		Folk Songs—Several Selections.	N.
	n .		Classical Songs—Several Volumes.	N.
	Boosey	•	National Song Book. Golden Treasury—Several Volumes.	В. В.
II.	Two-part Songs.		Golden Treasury—Several Volumes.	ъ.
	Alcock, W. G		Sweet Echo.	N.
	Atkins, Ivor .		A Sea Song.	N.
	Attwater, J. P.		Over Hill, over Dale.	N.
	Bainton, E. L.	٠	What Way does the Wind Come?	E.
	Bantock, G		Child Voices. Elfin Town.	N. N.
			Robin, Sweet Robin.	N.
			Riding to Fairyland.	N.
	Boughton, R		The Piper's Song.	N.
	Buck, P. C.	•	A Ternary of Littles.	C.
	Coleridge Taylor	•	Drake's Drum.	c.
			Fall on me like a Silent Dew. Oh, the Summer.	C. C.
	Elgar, E		The Dance.	w.
	2.601, 2.		Lullaby.	w.
	German, E.		Shepherd's' Dance.	N.
	Gibbs, C. A		Five Eyes.	0.
	** 110 "		Dream Pedlary.	0.
	Handel, G. F.	٠	Come, ever-smiling Liberty.	C.
	G		81	

	Handel, G. F.		Hail, Judea.	N.
	** 11 **		O lovely Peace.	C.
	Howells, H	٠	Sing Ivy. "First in the Garden."	N.
	Tueland T		There is a Garden in her Face.	O. N.
	Ireland, J	•	At Early Dawn.	C.
	Jacobson, M		My Garden.	Cr.
	Jones, R	i	Sweet Kate.	0.
	Judd, Percy .		The Sunken Garden.	E.
	Martini		When Evening Shadows Lengthen.	В.
	Mendelssohn, F.		7731 ·	N.
	Parry, C. H. H.		The Way to Succeed.	Y.
	Peerson, M	٠	Cuckoo.	Ο.
	Purcell, H		Let us Wander, not Unseen.	Au.
			Shepherd, Shepherd, leave your Labours.	N.
	m ! ! a		The Stream Daughters.	N.
	Reinecke, C	٠	Waken not the Sleeper.	N.
	75 1 1 1 1 4		O beautiful Violet.	N.
	Rubinstein, A.	٠	A Wanderer's Night Song.	N.
	Chan Mantin		The Angel.	N.
	Shaw, Martin .	•	I know a Bank. Pluck ye Roses.	Cr. N.
	Schumann, R.	•	To the Evening Star.	N.
	Stanford, C. V.		A Ballad of the Ranks.	C.
	bumora, o. v.	•	The Old Gray Fox.	c.
			The Frontier Line.	C.
			Cradle Song.	C.
			Meg Merrilies.	C.
			Virtue.	0.
	Williams, G		All in a Garden Green.	0.
	Wood, Charles		Now the Bright Morning Star.	N.
			Who is Sylvia?	Y.
			Under the Greenwood Tree.	N.
III.	THREE-PART SONGS.			
	Davies, H. W	٠	Four Songs of Innocence.	N.
	Elgar, E	٠	The Snow.	N.
	W1 1 W 1		Fly, Singing Bird.	N.
	Edmonds, Paul	٠	Requiem.	C.
	YY-1-4 O		Sleep, Sleep, Beauty Bright.	Cr.
	Holst, G	٠	Song of the Shoemakers.	N.
	Lloyd, C. H	•	The Cloud.	Y.
	Macfarren, G. A. Scott, Cyril .	•	Sweet Day, so Cool. Lullaby.	N. E.
	Stanford, C. V.		Lady May.	Y.
	Trevalsa, Joan.		a filt mil	N.
	Williams, C. Lee		0 0 1 TO 11	N.
	Williams, G		"Come, Pretty Wag."	0.
	Wagner, R		Spinning Chorus (Partly Four-part).	N.
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Ar.		٠	Arnold, E.
Aw.	۰		Augener & Co.
B.			Boosey & Co.
C.			Curwen & Sons.
Cr.		4	Cramer & Co., J.B.
E.	٠		Elkin & Co.
G.			Goodwin & Tabb.
N.			Novello & Co.
Ο.			Oxford Press.
W.			Williams, J.
Υ.			Year Book Press.



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